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FREE PUBLIC EXHIBITION  
COMMENCING THURSDAY, JANUARY 1, 1925  
CONTINUING TO DATES OF SALE · WEEKDAYS  
*From 9 A.M. to 6 P.M. · SUNDAY from 2 to 5 P.M.*

UNRESTRICTED PUBLIC SALE  
AFTERNOONS OF JANUARY 7 to 10, IN-  
CLUSIVE · BEGINNING AT 2:15 O'CLOCK

SALES CONDUCTED BY MR. O. BERNET AND MR. H. H. PARKE



EXHIBITION AND SALE AT THE  
AMERICAN ART GALLERIES  
MADISON AVENUE · 56TH to 57TH STREET  
NEW YORK

JUN 2 2008 Paula

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ENTRANCE HALL—MR. CLARKE'S RESIDENCE

THE PRIVATE COLLECTION OF  
*MR. THOMAS B. CLARKE*  
FROM HIS OWN RESIDENCE ON MURRAY HILL

*R*ARE ENGLISH, AMERICAN AND  
FRENCH FURNITURE · XVI CENTURY  
ISPAHAN RUGS · CHINESE RUGS · XVI  
AND XVII CENTURY VELVETS, BRO-  
CADES AND DAMASKS · ECCLESIASTICAL  
VESTMENTS AND DECORATIVE BANNERS  
AND NEEDLEWORK PANELS · ITALIAN  
FAIENCE · HISPANO-MORESQUE PLAQUES  
· PERSIAN XIII CENTURY GLASS ·  
RHODIAN CERAMICS · GREEK VASES  
AND SCULPTURES · RAKKA POTTERY  
FROM "THE GREAT FIND"

CATALOGUE WRITTEN BY MR. DANA H. CARROLL

AMERICAN ART ASSOCIATION, INC.  
MANAGERS



*The AMERICAN ART ASSOCIATION, Inc.*

*Designs its Catalogues  
and Directs All Details of Illustration,  
Text and Typography*

## A MOST UNUSUAL OFFERING

**T**HIS collection it is quite safe to say is one such as the present day does not often see. Thomas B. Clarke is widely known where art is studied or discussed. He is not only a collector himself, but has long been the cause of collecting in others; his friends know that his active interest in the arts never flags.

He has determined to offer at public sale the art objects he has lived with in his city home for more than twenty years—the antique artistic furnishings of his own residence on Murray Hill. (His country dwelling near Southampton, Long Island, now occupies most of his many-sided attention.)

The present collection represents Mr. Clarke's personal selections from amid his many opportunities, his selection of the things he wanted to retain around him in his town house. Few of these older collections are now coming upon the market; their objects have gone for the most part into established ownership, whether public or private.

In *The Sun* of May 25, 1902,—the *Sun* of Mr. Dana and Mr. Laffan, a scholarly paper with the justified reputation of an authority in art,—mention was made of this then newly completed house, and of the individual character of its decoration.

"Thomas B. Clarke, whose name has been synonymous with art in New York for years, has built for himself what may be literally described as an art home . . . a home absolutely unique, and as beautiful as it is individualistic. There is nothing like it in New York. . . . The visitor does not realize upon leaving that he has been in an art lover's home and hasn't seen a painting."

The last sentence had reference to a remark of Mr. Clarke's that he most certainly intended to go on collecting pictures but that he refused the dictum that all pictures were necessarily pictures in paint. The *Sun* added this:

"Florentine mantels, columns, and torchères arranged with subdued electric lights, a large shrine dexterously made into a cabinet and hall seat, a resplendent cope overspreading a balcony façade . . . gorgeous hangings that were part of the adornment of palaces and churches . . . these present a profusion of pictures. . . . The true collector's spirit has dominated the adornment of this unique home and has reached an achievement in that there is not anywhere a suggestion of a museum or a fad."

When I entered Mr. Clarke's house prior to the preparation of this catalogue I was struck anew by the agreeable spectacle presented by these delectable objects of beauty and interest, which aforetime had led me to advert to them in the columns of the *Sun*. Their mute eloquence was emphasized by judiciously selected acquisitions of the intervening years.

Most important perhaps of all these are the Rakka potteries of supreme quality first revealed in the "Great Find," an historic occasion which has been written of, and of which mention is made in the catalogue; there can never be anything like them again.

So we have here American maple and mahogany furniture, some extraordinarily fine Chippendale pieces, English Windsor and Jacobean tables and chairs, tabourets and footstools, set as in familiar use in a personal and diversified environment; Ispahan rugs, Italian textile furnishings, Dutch and Italian metals, the pleasantly inveigling Italian white faience, with these still older products of the Nearer East.

For the rest, the photographs in the catalogue give an idea of some of the beauty that Mr. Clarke's home yields.

The catalogue has been kept clear, simple, with the desire to be accurately informative rather than oratorically descriptive.

DANA H. CARROLL.

NEW YORK, December, 1924.

## CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and deposit by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase price as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.

**IV. Risk after purchase:** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

**VI. Receipted bills:** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

**VII. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carrier to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such carriage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

**VIII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**IX. Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors thereto and also at the actual time of sale to point out any error, defect or imperfection, but guarantee is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**X. Records:** The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

**XI. Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone. If conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

OTTO BERNET  
HIRAM H. PARKE,  
AUCTIONEERS.

AMERICAN ART ASSOCIATION, INC.,  
MANAGERS.

## INTELLIGENT APPRAISALS FOR UNITED STATES AND STATE TAX INSURANCE AND OTHER PURPOSES AND CATALOGUES OF PRIVATE COLLECTIONS

*A*PPRAISALS AND CATALOGUES. Together with the increase in exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

*The AMERICAN ART ASSOCIATION, Inc.*  
MADISON AVENUE, 56<sup>th</sup> TO 57<sup>th</sup> STREET  
NEW YORK CITY

# CATALOGUE



# FIRST SESSION

WEDNESDAY AFTERNOON, JANUARY 7, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 164 inclusive

---

1—EARLY AMERICAN LOCK CHEST WITH HINGED LID *Circa 1800*

*1250* Oblong, of plain surface, the edge of cover molded; three compartments.

*Length, 22 inches.*

2—OAKEN BOX WITH HINGED COVER

*5-* *English, Eighteenth Century*

Oblong with slant-top and scrolled cresting.

3—OAK JOINT STOOL

*Early Jacobean*

*45-* Oblong top, the edge with thumb-molding, molded skirt and vase-turned legs; straight stretchers.

4—OAK JOINT STOOL

*Early Jacobean*

*45-* Oblong seat with edge of thumb-molding; grooved skirt and vase-turned legs with knob feet; straight stretchers with tops grooved.

5—ENGLISH MAHOGANY BANQUETTE UPHOLSTERED IN OLIVE-YELLOW DAMASK

*1725-1750*

*130-* Oblong with rounding corners and scrolled skirt, on cabriole legs with knees carved in relief and scrolled, and Dutch-grooved feet.

*Length, 30 inches.*

6—CARVED WOOD FOOTSTOOL

*English, 1775-1800*

*35-* Oblong, with scrolled and molded skirt, centered on the long sides by incised shell patterns. Cabriole legs with scrolled moldings at the knees, and knob feet.

*Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.*

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7—CHIPPENDALE MAHOGANY FOOTSTOOL

1750-1775

*40.-* Serpentine outline with skirt molded and four cabriole legs. Red damask covering.

(Illustrated)

8—PINE FOOTSTOOL

*American, about 1820*

*12<sup>50</sup>* Oblong, with plain skirt and ends, the end-legs simply scrolled.

*Length, 16 inches.*

9—PINE FOOTSTOOL

*American, about 1820*

*12<sup>50</sup>* Oblong with plain skirt and ends, the end-legs inverted V-shape.

*Length, 14 inches.*

10—CHIPPENDALE FOOTSTOOL

1750-1775

*40.-* Four-sided, serpentine, with cabriole legs and scroll feet. Covered with red damask.

11—AMERICAN FOOTSTOOL

*Circa 1840*

*20-* Mahogany, molded and grooved, and with recurring legs, oblong, upholstered in green repp.



12—ENGLISH EIGHTEENTH CENTURY FOOTSTOOL

*35.-* Oblong with spreading mahogany legs lightly carved. Upholstered in jardinière velvet of the Seventeenth Century.

(Illustrated)

13—CHIPPENDALE MAHOGANY SIDE CHAIR

1750-1760

*100.-* Straight stiles and scrolling top rail with shell centre; carved openwork splat in scrolled form, a pine cone near centre; cabriole front legs with ball and claw feet; light tone.

14—MAHOGANY ADJUSTABLE MUSIC STAND *American, 1800-1810*

*100-* By Duncan Phyfe. Hexagonal and tapering from a base having three animal's-claw feet; lyre-shaped music-holder adjustable on brass rod.

15—PAIR SHERATON MAHOGANY TRIPOD CANDLE-STANDS 1790-1800

*240.-* Foliar tops, turned and fluted standards, on spreading concave legs which terminate at quadrilateral sections topped by acroteria over slender vase feet. The legs carved with pendants within broad grooves.

*Kindly read the Conditions under which every item is offered and sold.  
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16—ENGLISH WALNUT FOOTSTOOL *Chippendale, 1750-1775*  
*80-* Serpentine outline with boldly scrolling cabriole legs. Upholstered in a Sixteenth Century Ispahan fragment.

(Illustrated)

17—ENGLISH CARVED GILT FOOTSTOOL *Eighteenth Century*  
**55-** Oblong with rounded corners, all sides with the scrolled swell-front and channelled moldings which round into the slightly scrolled legs, ending in blunt-point feet. Upholstered in Seventeenth Century jardinière velvet. *Length, 20 inches.*

*Length, 20 inches.*

18—AMERICAN FOOTSTOOL 1800-1820  
*35.-* Oblong, of serpentine outline, with rounded corners and turned legs. Antique Flemish needlework covering.

19—AMERICAN FOOTSTOOL 1800-1820  
20.—Oblong; walnut, of serpentine outline, carved at the bottom with a fine chain molding; turned legs. Needlepoint covering.



20—MAHOGANY FOOTSTOOL

*Chippendale, 1750-1775*

**80.-** Serpentine contour, the skirt molded, and the molding running to the boldly scrolled legs. Covered with a Sixteenth Century Ispahan fragment.

(Illustrated)

21—AMERICAN FOOTSTOOL

1800-1820

**45.-** Mahogany with scrolled end-boards and spreading feet; covered with a Sixteenth Century Ispahan fragment.

22—AMERICAN FOOTSTOOL

1800-1820

**25.-** Oblong, of serpentine outline, with stout and squat turned legs. Gros-point covering in floral design.

23—MAHOGANY FOOTSTOOL

*Chippendale, 1770-1775*

**35.-** Oblong, of serpentine outline, with boldly scrolled legs. Upholstered in wine-colored silk damask.

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24—AMERICAN WINDSOR CHILD'S CHAIR

*Last Quarter Eighteenth Century*

**30.-** Armchair type with nine spindles, simply fashioned armposts and scrolled arms; shaped seat and simply ornamented legs.

*(Illustrated)*

25—CARVED MAHOGANY SIDE CHAIR

*Transition Period, 1780-1790*

**40.-** Round-arched back, with broad splat pierced with four vertical apertures and having a molded base. Front skirt serpentine; quadrilateral tapering legs with slat stretchers. Upholstered in olive damask.



26—ROUNDABOUT RUSH-SEATED WRITING CHAIR

*American, Latter Half Eighteenth Century*

60- Large balloon-shaped writing panel, square seat, arched slat-rails, and turned legs; oak stretchers in vase-and-ring turning.

(Illustrated)

27—AMERICAN FOOTSTOOL

1800-1820

30- Square, and covered with needlework in a floral lattice design; mahogany molding at the base and flattened knob feet.

28—AMERICAN FOOTSTOOL

1800-1820

40- Mahogany, oblong, horizontally reeded, with turned legs and ball feet; covered with a Sixteenth Century Ispahan fragment.

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29—AMERICAN MAPLE TRIPOD CANDLE-

STAND

1750-1775

40.-

Quadrangular top with molded edge; vase-and-ring turned standard based upon three scrolled and spreading slender legs with Dutch feet.

30—MAHOGANY CANDLE-STAND

*Chippendale*, 1750-1775

70.-

Circular top and slender standard in vase form deeply channelled, on three scrolled and spreading legs with bird's-claw feet. Knees carved with leaf scrolls in relief.

(Illustrated)

31—WALNUT TABOURET UPHOLSTERED IN GREEN VELOUR

*Empire Period*

15:-

Incurvate sides and rounded corners; supported on four recurying brackets springing from a round centre post resting on a four-armed base with flat-knob feet.

*Length, 20½ inches.*

32—MAHOGANY CANDLE-STAND

*Chippendale*, 1750-1775

65:-

Circular top and slender baluster standard broadly grooved; on spreading scrolled legs with bird's-claw and ball feet. Carved knees.

33—MAHOGANY TRIPOD CAN-

DLE-STAND

*Chippendale, 1750-1775*

145- Knob-turned standard on  
scrollled and spreading  
Dutch feet with flat shoes;  
standard extensible; top  
quadrangular.

(Illustrated)



34—HEPPLEWHITE MAHOGANY

SIDE CHAIR 1785-1795

15- Curved stiles and top rail,  
the broad splat carved and  
pierced in slender scrolls  
which enclose an urn;  
straight legs, grooved. Up-  
holstered in silk damask.

35—MAHOGANY SIDE CHAIR

*Chippendale, 1750-1760*

290.- Graceful top rail carved with scrolls and acanthi and rounding  
to the finely molded stiles. Broad splat pierced in foliar, lunette  
and lattice design. Cabriole legs, the knees carved in C-scroll  
and acanthus designs, and bird's-claw and ball feet.

36—CHIPPENDALE MAHOGANY UPHOLSTERED ARMCHAIR 1760-1770

330.- Wide flat back with straight top; straight arms, the arm posts  
in concave curves and fluted. Straight legs carved in light re-  
lief in lattice motive. Upholstery olive-yellow damask.

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37—SPINDLE-BACK SIDE CHAIR

*English, Circa 1820*

20.- In back five vase-and-ring turned spindles between spindle rails; top rail turned with rings. Seroled skirt, baluster-turned front stretcher between the turned front legs. Wooden seat.

38—CARVED ROSEWOOD SIDE CHAIR

*American, Circa 1860*

47.5

Stiles in graceful reciprocal scrolls, and continuous with the back legs; at top the scrolls continued in a top rail with shell cresting, the scrolls enclosing leaf-drops. Back stretcher of similar design. Serpentine front rail and cabriole legs carved in relief with blossom sprays.

39—AMERICAN WINDSOR SIDE CHAIR

*Latter Half Eighteenth Century*

35.-

Arch back with nine spindles, and two additional based on a seat-projection at the rear; shovel seat, and vase-turned legs and stretchers.

40—MAHOGANY TWO-TIER DUMB-WAITER TABLE

*Chippendale, 1750-1775*

45.-

The two platforms foliated and the larger exhibiting points between the foils; turned standard and three seroled legs with slender ankles and enlarged Dutch feet.

41—MAHOGANY TRIPOD CANDLE-STAND

*Chippendale, 1750-1775*

40.-

Turned standard in baluster and capstan form, the legs seroled and spreading, with elongated Dutch feet. Circular top.

42—MAHOGANY DUMPL-WAITER

*Nineteenth Century*

40.- Three circular platforms, molded, the standard grooved and reeded and resting on a seroled tripartite base with carved knob feet. Three embossed red velvet mats of the Seventeenth Century.

43—CHIPPENDALE MAHOGANY FOLDING CARD-TABLE 1750-1775

105.- Seroled outline; slender cabriole legs, tapering, and Dutch-pointed feet. Two drawers.

44—MAHOGANY SHAVING MIRROR *American, Eighteenth Century*

60.- Pointed oval, on a rod standard springing from a turned knob resting on three seroled legs with claw and metal-ball feet; acanthus carvings in relief.

45—AMERICAN BRASS AND MAHOGANY BANJO CLOCK 1800-1820

130.- Conventional design, the face of the clock inscribed with the name of the maker, A. Willard, Jr., Boston. The face of the oblong base enclosing a painted glass panel picturing boats under sail.

46—PAIR COLONIAL GILT BRONZE STANDING LAMPS WITH ORIGINAL CUT GLASS SHADES

110.- Pear-shaped standard adorned with a grapevine in bearing, the grape motive carried throughout, on a scrolling tripod base. The shades finely cut.

47—AMERICAN PAINTED GLASS WALL MIRROR 1800-1810

25.- Upright oblong, with spirally turned stiles, plain frieze and narrow cornice with acorn drops. Above the reflecting panel a transverse panel painted with a conventional landscape and cottage.

*Height, 22½ inches.*

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48—AMERICAN MAPLE WALL MIRROR 1800-1820  
*60.-* Upright oblong, recessed in a finely molded frame.  
*Height, 27½ inches.*  
*(Illustrated)*

49—AMERICAN CURLY MAPLE DRESSING MIRROR 1800-1820  
*40.-* Rectilinear desk on ball feet; one drawer with crystal handles;  
S-scroll stiles supporting a horizontal oblong mirror.



50—AMERICAN MAHOGANY WALL MIRROR

1800-1810

*90.-* Upright oblong, with straight and slender columnar stiles, ribbed, and capped by vase forms supporting a projecting cornice with acorn drops, the frieze carved in scrolls in flat relief.

*Height, 31 inches.*

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51—SET OF FOUR WINDSOR ARMCHAIRS

*English, 1750-1775*

320.-

Arched back with three splats, each carved and pierced, and centered by a turning of concentric rings. Intermediately placed are two spindle stiles. Scrolled arms, and armposts swinging back in concave curve; under each arm a reduced duplicate of the splats. Turned legs and stretchers.



52—JACOBEAN GATE-LEG DROP-LEAF TABLE *English, 1675-1700*

110.- Oak, the top oval, and the four rigid legs carved in vase and knob form, and with knob feet. The two swinging legs carved in the same design, and their stretchers simply molded and swinging on a knob-headed pin.

*Diameter, 29 inches.*

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53—JACOBEAN DROP-LEAF GATE-LEG TABLE    *English, 1675-1700*

**55-** Oval, with two drop-leaves. Oak, the two broad legs carved in tall vase shape, and the two swinging legs simple.

*Diameter, 36 inches.*

*(Illustrated)*

54—MAHOGANY TRIPOD CANDLE-STAND    *Chippendale, 1750-1775*

**50-** Circular top, on a turned baluster standard; spreading scrolled legs and elongated Dutch feet.



55—ENGLISH CARVED GILT WALL MIRROR

*Chippendale, 1750-1770*

110.-

In form of a lyre with scrolled and molded recurring frame, the arched top interrupted by an acanthus finial, and the foot similarly carved and exhibiting complicated scrolls. From the branching ends of the top draped garlands in high relief, and acanthus scrolls which cut the reflecting-mirror into engaging panels.

*Height, 37 inches.*

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56—AMERICAN MAPLE SPINNING REEL WITH DIAL

60-

*Last Quarter Eighteenth Century*

Circular top with light molding, enclosing dial; baluster standard and three scrolled and spreading legs with Dutch feet; the reel with four arms and handle. Finely marked wood with dull polish.

*Pau.*

57—WALNUT AND CARVED GILT WALL MIRROR

—

*Second Quarter Eighteenth Century*

Upright oblong, with enlarged rectangular corners at top and the base looped in scroll outline, the entire frame circled by a relief border carved in an elaboration of the egg and dart motive. Within the loops of the base rosettes in relief. The mirror proper surrounded by a carved gilt molding in various leaf and scroll motives.

*Height, 38½ inches.*

58—CARVED MAHOGANY WALL MIRROR

*American, Circa 1800*

70-

Upright oblong, with slender grooved pillars on the flat stiles, at their tops reeded ovoidal vases supporting a projecting cornice edged with acorn drops.

*Height, 39 inches.*

59—CARVED WOOD GILDED WALL MIRROR

*English, 1750-1775*

360-

Horizontal oblong with a scrolled top. The stiles and rails with convex and channelled moldings, that at the top carved with devices of floral origin. Scrolls carved in bold relief and undercutting, outstanding from the sides, lead to a cresting similarly carved and enclosing a cone beneath an overhanging cluster of leaves.

*Height, 4 feet 10 inches; length, 5 feet 5 inches.*

*(Illustrated)*



No. 59—CARVED WOOD GILDED WALL MIRROR (*English, 1750-1775*)

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60—CHIPPENDALE FOOTSTOOL

1750-1775

40.- Mahogany, the quadrilateral frame broadly channelled and of serpentine outline, rounding into four cabriole legs with knob feet; the legs surmounted by shells and pendants. Red damask covering.

(Illustrated)

61—AMERICAN FOOTSTOOL

*Early Nineteenth Century*

22<sup>50</sup> Oblong with recurring legs. Upholstered in Italian crimson damask of the Seventeenth Century.

62—PAIR AMERICAN FOOTSTOOLS

*Circa 1840*

110.- Oblong with cabriole legs and scrolled skirt. Upholstered in Chinese silk velvet of the Ch'ien-lung period cut by cloud medallions having a gold ground.



63—PAIR CHIPPENDALE MAHOGANY FOOTSTOOLS 1750-1775

90- Oval, the skirt serpentine, grooved and molded, the cabriole legs scrolled above the round stub foot. Red damask covering.

(Illustrated)

64—PAIR UPHOLSTERED MAHOGANY FOOTSTOOLS

English, 1800-1810

70- Oblong, with straight sides and scrolled legs and arms, the arms rolling inward over the ends.

65—CHIPPENDALE MAHOGANY FOOTSTOOL 1750-1775

40- Oblong, the skirt grooved and slightly serpentine, the legs cabriole and carved at the knees with leaves in relief; scroll feet. Covered with red damask.

66—ENGLISH EIGHTEENTH CENTURY FOOTSTOOL

42<sup>50</sup> Oblong, the skirt brass-bound, with mahogany spreading legs. Covered with Seventeenth Century jardinière velvet.

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67—AMERICAN MAPLE WALL MIRROR 1800-1820

25.—Upright oblong, the frame broadly grooved, and surmounted by a scrolled cresting.

*Height, 21½ inches.*

68—CARVED GILT MANTEL MIRROR Empire Period

65.—Horizontal oblong, the stiles and top rail in vase and ring turning; cornice molding and bottom rail intricately carved with leaf and floral borders. Three panels.

*Height, 22 inches; length, 55 inches.*

69—AMERICAN MAHOGANY WALL MIRROR About 1820

30.—Upright oblong, with stiles grooved and reeded on molded bases, the molded capitals supporting a corniced top rail with the frieze carved with a floral scroll in light relief.

70—CARVED GILT WALL MIRROR American, 1800-1820

50.—Upright oblong with slender columnar stiles and projecting cornice from which depend globes; on the frieze lion and grapes in low relief. Two panels.

*Height, 30 inches.*

71—MAHOGANY AND GILT WALL MIRROR American, 1780-1790

810.—Upright oblong, the mahogany framing the glass molded, and the top and bottom edged with cutwork and carrying intaglio scrolls gilded; the top pierced with a medallion enclosing an acanthus cartouche, gilded. Sides flanked by pendants of carved gilt in fruit and flower motive.

*Height, 41 inches.*

72—MAHOGANY TILT-TOP TRIPOD TABLE Sheraton, Circa 1800

60.—Oblong top foliated, baluster-turned standard, the diverging legs in concave curves and resting on small ball feet.

73—MAHOGANY TILT-TOP TRIPOD TABLE Sheraton, Circa 1800

75.—Top octagonal, with sides carrying double moldings, standard turned in vase form, the lower vase reeded, and the reeding continued down the quadrilateral, tapering and spreading legs.



74—MAHOGANY TILT-TOP ROUND TABLE *Chippendale*, 1750-1775

*260-* Molded edge; straight standard with bulb turning, supported on three wide-spreading scrolling legs with bird's-claw and ball feet, the knees elaborately carved with scrolls in relief.

*Diameter, 34 inches.*

*(Illustrated)*

75—ENGLISH PLATE-STAND OR “CAT”

1785-1790

*40.-* Formed of six turned spindles radiating from a sphere, and nicknamed because from any angle it will fall upon its feet.

76—MAHOGANY TABOURET

*Chippendale*, about 1750

*140.-* Rectilinear, with molded edge, the skirt carrying a border of floral carving in relief; cabriole legs with animal's-claw feet, the knees carved with cartouches. Upholstered in Seventeenth Century jardinière velvet.

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77—MAHOGANY AND TAPESTRY FIRE SCREEN

*Chippendale, 1760-1770*

**130.-**

Tall straight standard with turned knob finial, issuing from a grooved and carved vase-form based upon three scrolled and spreading legs with Dutch-clongated feet. Legs finely carved with flower and bead pendants in compartments. Tapestry screen picturing a dish of fruits, framed in mahogany C-scrolls.

*(Illustrated)*

78—UPHOLSTERED WING CHAIR *Empire Period*  
**140.-** Carved mahogany legs, with ribs and knob-turning. Upholstered in silk brocade.

79—CHIPPENDALE MAHOGANY SIDE CHAIR *English, 1760-1770*

**135.-** Gracefully scrolling stiles and toprail carved with a light molding and branches of leaves in low relief; the cresting in shell pattern over a pierced trefoil. The broad splat below, its members slender, carved with interlacing scrolls, rosettes and church-window designs. Upholstered in olive-yellow velvet.

80—CHIPPENDALE MAHOGANY TRIPOD FIRE  
SCREEN 1750-1775

170- Tall slender standard with an ornate vase finial, vase and bulb turned and grooved below, on three spreading scrolled legs with bird's-claw and ball feet, the knees carved with floral sprays in relief. Tapestried panel with a cupid on a pedestal, in a frame carved with cyma scrolls.

(Illustrated)



81—MAHOGANY PIANO SEAT WITH CABINET  
American, 1750-1775

45- Oblong, the top hinged and the plain-skirted interior available for the music; cabriole legs with bird's-claw and ball feet.

Length, 39½ inches.



82—MAHOGANY CARD TABLE WITH REVOLVING TOP

American, 1800-1810

135- By Duncan Phyfe. Quadrilateral, the corners chamfered, the deeply channelled skirt carved with a floral centrepiece. The ovoidal post turned with bold rings and carved in vase form, its ornamentation leaf and petal spirals. Post rests on a four-armed, concave-scrolled base with four scrolling legs, brass-tipped. High knees in volute form carved with leaf scrolls.

Length, 37½ inches.

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83—JACOBEAN GATE-LEG DROP-LEAF ROUND TABLE

*English, 1675-1700*  
**65-** Oak, the rigid legs turned in vase and ring pattern, and the simply molded swinging legs supported on a flat underbrace.

*Diameter, 25 inches.*



84—CHIPPENDALE MAHOGANY UPHOLSTERED ARMCHAIR 1760-1770

360.-  
Wide back with high and swelling top rail, which is covered, as are the scrolling armrails, with the upholstery of olive-yellow damask that continues over the comfortable seat. Scrolling armposts carved with rosettes and *olive-perlé* moldings. Straight legs grooved.

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85—SET OF FOUR DOUBLE-BACK WINDSOR ARMCHAIRS

*English, 1750-1775*

*300.-* Comb back, supported by eight spindles, reinforced arm-rail with two additional spindles, and recurring arms. Scrolled arm-posts. Turned legs with knob feet and swelling crossbraces.

*(Illustrated)*

86—SET OF FOUR WINDSOR SIDE CHAIRS

*English, 1750-1775*

*160.-* Arched backs, with spindles and three splats, the splats carved in the same motive as those of No. 51. Shaped seats in shovel design, and slender turned legs and underbraces.



87—AMERICAN WINDSOR WRITING CHAIR

1750-1775

*65.-* Serpentine top rail supported by seven spindles—enlarged above, reduced below, the semi-circular armrail through which they pass—the armrail further supported by four short spindles besides the vase-turned posts. Shaped seat. Pear-shaped writing panel with light patina.

*(Illustrated)*

88—WINDSOR DOUBLE-BACKED ARMCHAIR      *English, 1725-1750*

*170.-* Arch back supported by two flat stiles and six spindles, six more short spindles adding to the support of the armrail, the armposts in concave curves. Shaped seat and cabriole legs with Dutch feet. Front stretcher in concave curve, braced by two straight spindle stretchers.

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89—PAIR AMERICAN WINDSOR SIDE CHAIRS

*Latter Half Eighteenth Century*

140-

Shovel seat and arched back with nine spindles, the back additionally supported by two more spindles springing from a rear projection of the seat; vase-turned legs and stretchers.

90—CARVED WALNUT FOOTSTOOL

*Eighteenth Century*

3750

Oblong, with swelling sides rounding into cabriole legs, all grooved, the legs terminating in a modified Dutch foot and the knees carved in relief in bell, knob and drop motives.

91—PAIR AMERICAN MAHOGANY FOOTSTOOLS

*Early Nineteenth Century*

70-

Oblong, with serpentine contour all around, and supported on four squat baluster legs, each molded. Upholstered in Ispahan carpet of the Sixteenth Century.

92—AMERICAN MAHOGANY FOOTSTOOL WITH ISPAHAN UPHOLSTERY

*Circa 1800*

40-

Oblong with recurring ends carrying grooved moldings and rosettes. Covered with Sixteenth Century Ispahan carpet.

93—EIGHTEENTH CENTURY CARVED FOOTSTOOL

25-

Quadrilateral, the sides serpentine and the legs cabriole with a modification of the Dutch foot. Grooved and carved in relief. Upholstered in green.

94—AMERICAN FOOTSTOOL

*Circa 1840*

30-

Oblong with bandy legs. Covered with Sixteenth Century Ispahan carpet.

95—EARLY AMERICAN WOODEN FOOTSTOOL

*1700-1725*

15-

Oblong with rounded edges, the long sides with scrolled skirt topped by a cyma reversa molding; solid end-legs carved with a pointed arch.

*Length, 16 inches.*

96—AMERICAN WOODEN BENCH

*About 1750*

110.- Plain oblong seat with corners chamfered; solid end-legs of lyre shape.

*Length, 29½ inches.*

97—OVAL JACOBEAN OAKEN GATE-LEG TABLE *English, 1675-1700*

105.- Swinging top, enabling the placing of the table at the wall. Four knob and vase turned legs and turned stretchers, under which is a knob finial. The spreading feet broadly grooved.

*Diameter, 28 inches.*

98—LIGHT MAHOGANY CIRCULAR TILT-TOP TABLE

*Chippendale, 1750-1775*

10.- Turned standard and three scrolled and spreading legs with claw-and-ball feet.

*Diameter, 25¾ inches.*

99—CIRCULAR TILT-TOP MAHOGANY TABLE

*Chippendale, 1750-1775*

200.- Baluster-turned standard supporting a four-pillared gallery and resting on three spreading legs with claw-and-ball feet, the knees carved in relief with a sheaf of aeanthus leaves.

*Diameter, 31 inches.*

100—ENGLISH MAHOGANY DRESSING TABLE *Chippendale, 1750-1775*

50.- Top of serpentine outline, with semi-circular corners within indentions. Cabriole legs with claw-and-ball feet. One drawer.

*Length, 25 inches.*

101—MAHOGANY CIRCULAR TABLE *Chippendale, 1750-1775*

170.- Reeded standard with drop and bronze mounts; three scrolled and spreading legs with bird's-claw and ball feet, the knees carved in relief with eartouches.

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102—AMERICAN CURLY MAPLE WORK TABLE

1800-1820

*95-* Quadrangular, with one top drawer, and midway a shelf under which is a deeper drawer; the stiles in bulb, ring and vase turning; ball feet. Light tone.



103—AMERICAN CURLY MAPLE WORK TABLE

1800-1820

**105** Quadrangular on four turned legs which at bottom taper to ball feet; two drawers with brass knob handles.

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105—AMERICAN MAPLE CARD TABLE

1750-1775

145. Quadrilateral with expanded semi-circular corners, defined by branching points. Straight tapering legs, terminating in round Dutch feet. Light patina.

*Length, 32½ inches; width, 21½ inches.*

*(Illustrated)*

106—MAHOGANY WORK TABLE

*American, 1800-1820*

106. Oblong top with rounded edge; turned legs; two drawers with oval bronze knob handles; plain lower shelf.



107—AMERICAN MAPLE DROP-LEAF TABLE

*Latter Half Eighteenth Century*

*157-* The opened top quadrilateral, with beveled edge; angular straight legs with thread molding. Smooth finish, softly lustrous.

*31½ inches square.*

*(Illustrated)*

108—MAHOGANY TABOURET

*Circa 1820*

*95-* Quadrilateral, the short skirt plain, the frame supported on legs fashioned in arcs of circles and connected by an underbrace of vase-and-ring turning. Upholstered in green velour.

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109—SET OF TWELVE MAHOGANY SIDE CHAIRS

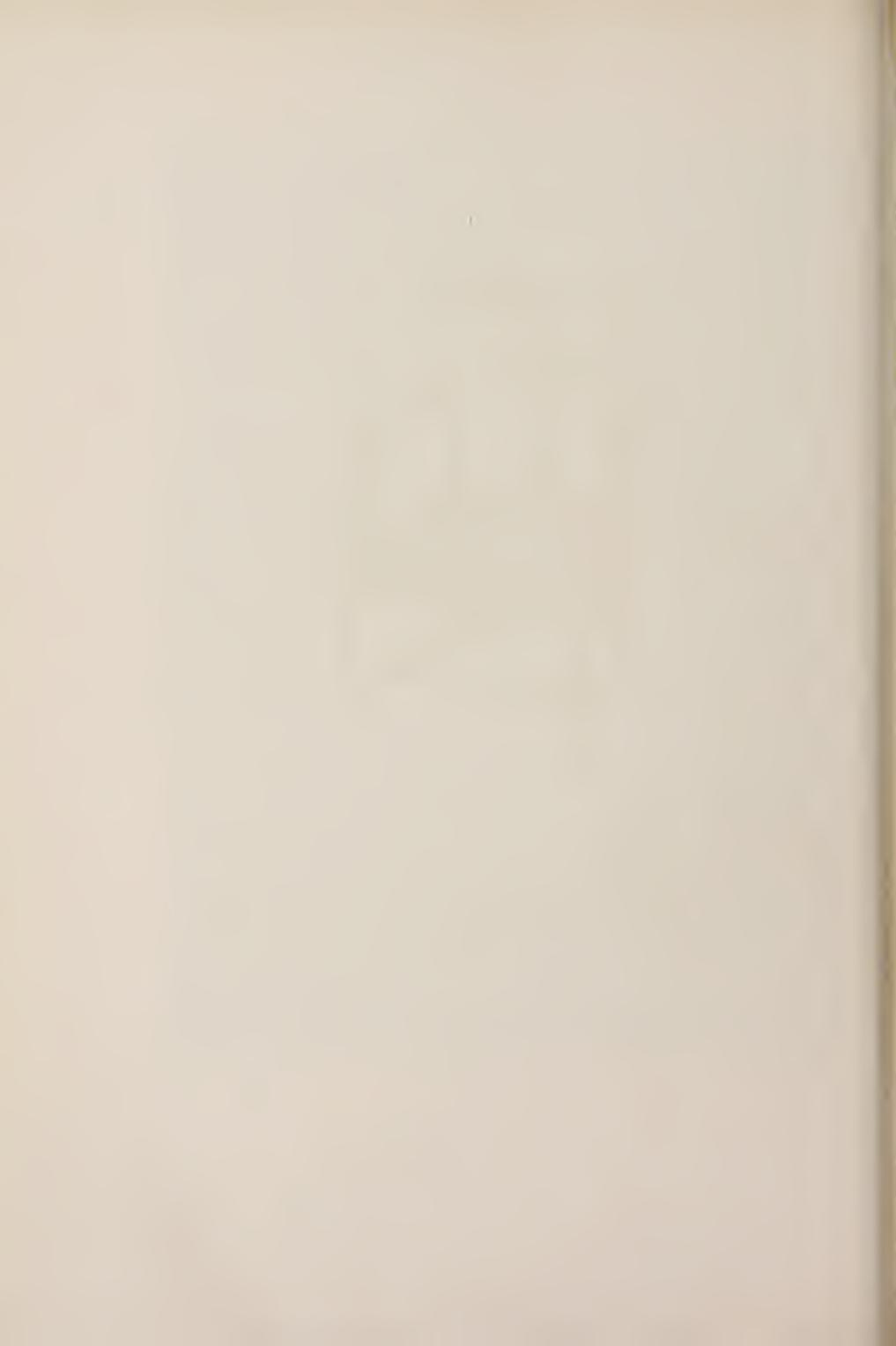
*Chippendale, 1760-1770*

**2520.-**

Stiles and legs grooved, the stiles lightly spreading and supporting a scrolling top rail, with finials of graceful acanthus leaves. Broad splat of scrolled outline, pierced with a quatrefoil crossed by an X, a trefoil and other designs and carved in relief.



VIEW OF DINING ROOM





110—SET OF ONE ARMCHAIR AND TWO SIDE CHAIRS

*Chippendale, 1760-1770*

**540.-**

Carved mahogany, upholstered in olive-yellow damask. Fluted stiles, expanding to meet the projecting top rail, which is also gracefully fluted and scrolled, curving downward in cyma scrolls beside a carved shell which they support. Between the cyma scrolls the splat is carved and pierced with a quatrefoil and tassel, and extends below in four strips.

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111—CARVED OAK CIRCULAR TABLE WITH SWINGING LEG AND ONE  
DROP-LEAF *English, 1675-1700*  
**55.-** Grooved skirt and three baluster legs carved with fluting, in  
relief and by incision; flat-knob feet, underbraces simply molded.

*Diameter, 34 inches.*

112—PAIR WINDSOR DOUBLE-BACK ARMCHAIRS *English, 1750-1775*  
**150.-** Shaped seat, vase-turned legs, and three stretchers. Ten spin-  
dles passed through the arm-rail, to uphold the arched back, and  
six more short spindles supporting the arm-rail, which has reced-  
ing arm-posts.

113—CHIPPENDALE MANTEL MIRROR *1750-1770*  
**180.-** Carved gilt, the outline a series of cyma scrolls, with richly  
carved acanthus leaves and flower clusters in bold relief.

*Length, 51 inches.*

114—MAHOGANY SHAVING MIRROR *American, Circa 1800*  
**80.-** Columnar standard issuing from a vase form supported on three  
scrolled feet, the standard supporting a circular box-table with  
revolving top, and above this rising a slender column with a  
vase finial. To this slender column is bracketed an adjustable  
oval mirror with molded frame.

115—EARLY AMERICAN SPINNER'S  
CHAIR 1700-1750

40.- Round legs and stretchers, the rear legs rising somewhat above the coarsely woven rush seat and ending in knob terminals; single slat-backrail.

(Illustrated)



116—MAHOGANY ROUND TABLE, EXTENSIBLE Nineteenth Century

70.- On a large circular standard deeply grooved and molded, which rests on a circular base supported by four scrolled legs with animal-claw feet. The broad knees of the legs carved in bold relief with voluted acanthus scrolls. (Several extra leaves.)

*Diameter, 4 feet 4 inches.*

117—ITALIAN RED VELVET TABLE COVER Seventeenth Century

60.- Oblong; embroidered in silver with a border of cursive scroll and four corner wreaths.

*Length, 8 feet; width, 6 feet 6 inches.*

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118—AMERICAN MAPLE SHOP-DESK

1750-1775

**35-** Oblong with slant-top, uplifting; on table-stand with scrolled skirt and straight slender tapering legs terminating in round Dutch feet.

*Length, 24 inches.*



119—SHERATON MAHOGANY AND SATINWOOD DROP-LEAF TABLE

*Circa 1800*

140.-

Slender spindle legs grooved and turned, oval top with rounded corners, the top encircled by grooving on the exterior and the surface inlaid with a satinwood border. One drawer.

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120—PAIR WINDSOR DOUBLE-BACK ARMCHAIRS *English, 1750-1775*

*150.-* Broad shovel seat and low broad arch, with nine through spindles, and eight short spindles. Curved and receding arm-posts. Slender turned legs and underbraces.

*(Illustrated)*

121—SHERATON MAHOGANY ROUNDABOUT CHAIR *1800-1820*

*40.-* Armrail, stiles and legs grooved, the armposts grooved pillars and the quadrilateral legs tapering. Seat in silk damask.



122—SET OF FOUR AMERICAN WINDSOR SIDE CHAIRS

*Latter Half Eighteenth Century*

*320-*

Arched back with nine spindles; shaped seat, legs and stretchers.

*(Illustrated)*

123—SET OF FOUR CARVED MAHOGANY SIDE CHAIRS *Circa 1830*

*220-*

Curving stiles and back legs, rounding into the chair-frame, with front rail carved by incision and front legs octagonal with knob turning. Smooth and deep top rail highly polished, and parallel stretcher with rosette centre flanked by horn-scrolls. Two upholstered in green velour and two in chintz with French designs.

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124—TRIPLE-TIER COMB-BACK AMERICAN WINDSOR ARMCHAIR

1750-1775

180.-

Serpentine toprail, with round arch below springing from the semi-circular armrail; all together eleven spindles besides the vase-turned armposts; shaped and pointed seat; vase-and-ring turned legs.



125—AMERICAN MAPLE ROCKER

*About 1850*

70.— Deep top rail, scrolled; five tapering slats in the back; scrolled stiles and arms, and straight front legs. Rush seat.

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126—MAPLE ROUNDABOUT CHAIR WITH CANE SEAT

*American, 1775-1800*

*160.-* Flat arms gracefully scrolled and simply molded; low mound at centre of back; turned legs and braces. Soft golden patina.



127—UNIQUE EARLY AMERICAN TALL-BACKED ARMCHAIR WITH RUSH  
SEAT

1700-1750

80.-

Round stiles and legs, with square enlargements, and knob-top terminals and feet. Toprail and cross-rails in wide slat-form cut with scrolling outlines. Slightly scrolled arms and flat handrests, beveled. On all four sides underbraces crossed in X-form, vertically, and carefully carved. An example of ingenious home-land design.

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128—CARVED GILT WALL MIRROR

*American, 1800-1820*

**55.**

Upright oblong. Fluted stiles paralleled by beaded moldings and surmounted by leaf capitals. Toprail adorned with beaded molding, globes and leaf carvings. Deep frieze with acanthus and blossom clusters in relief.

*Height, 43½ inches.*



129—CARVED GILT WALL MIRROR

*American, 1800-1820*

*45.-*

Upright oblong, surrounded by pearl, rope and grooved moldings, with quadrilateral corners bearing floral rosettes in relief. Deep frieze carved in relief with a medallion and acanthi in lyre design, under a cornice beaded and carved with leaf and fruit clusters.

*Height, 42 inches.*

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130—CARVED GILT WALL MIRROR . . . . . *American, 1800-1820*  
*45-* Upright oblong; turned stiles in flat-knob and grooved-ring form, supporting the molded cornice; frieze of three large conventional floral figures with round-knob centres.

*Height, 37 inches.*

131—AMERICAN COLONIAL FOOTSTOOL  
*40-* Oblong with rounded corners and scrolled end-legs. Covered with a Sixteenth Century Ispahan fragment, edged with silk fringe.

*Length, 21½ inches.*

132—AMERICAN RUSH-TOPPED FOOTSTOOL *About 1850*  
*10.-* Oblong with round legs and stretchers.

133—AMERICAN WOODEN FOOTSTOOL *About 1800*  
*12.50* Oblong with plain top and skirt, the end-legs cut with pointed arches.

134—AMERICAN WOODEN FOOTSTOOL *About 1800*  
*15.-* Oblong with the sides, skirt and the sides of the end-legs molded by grooving.

135—AMERICAN WOODEN FOOTSTOOL *About 1800*  
*15.-* Oblong with plain skirt, the end-legs cut with simple scrolls.

136—EARLY AMERICAN BLACK WALNUT FOOTSTOOL *Eighteenth Century*  
*20.-* Oblong with rounded ends, the long sides with scrolled skirt; solid end-legs with chamfered corners and cut with inverted V openings.

137—AMERICAN SLAT-BACK ARMCHAIR *About 1750*  
*35.-* Vase-shaped armposts, and vase finials on the stiles, which are carved with cylinders and rings; top rail and the three slat-rails below broadly arched; straight arms in scroll design.

138—AMERICAN WINDSOR DESK CHAIR

*Latter Half Eighteenth Century*

140-

Rounded back and recurring scrolled arms, vase-and-ring turned armposts, and fifteen spindles; semi-circular seat, shaped and molded, with serpentine front; turned legs and stretchers.

139—MAHOGANY SIDE CHAIR

*American, Circa, 1830*

40.-

Curved stiles and legs finely grooved, reeded front rail and back rail; deep top rail with moldings and rosettes. Upholstered in silk damask.

140—CIRCULAR TILT-TOP MAHOGANY TABLE

*Chippendale, 1750-1775*

80.-

Tapering octagonal standard with turned knob and rings, on three scrolled and spreading legs with claw-and-ball feet; knob-turned drop. On the knees scroll carvings in low relief.

*Diameter, 30 inches.*

141—CHIPPENDALE MAHOGANY DESK

*Latter Half Eighteenth Century*

140-

Slant-top drop-leaf, with molded edges; one long drawer; various inner compartments. Four cut brass escutcheons for keyholes and handles. In two sections, the desk proper resting on a table carved with scrolled skirt, and molded quadrilateral tapering legs.

142—AMERICAN PINE CHEST WITH HINGED LID

*Eighteenth Century*

30.-

Oblong and plain, with lid and base molded; on short end-leg cut with scrolled openings.

*Length, 40 inches.*

143—MAHOGANY CHEST OF DRAWERS

*American, 1780-1800*

120-

Plain top, molded; molding at bottom; scrolled bracket legs. Swell front; four drawers, each with two brass oval handles.

*Length, 41 inches.*

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144—MAHOGANY CHEST OF DRAWERS *Empire Period*

*130.-* Oblong, the short front legs ornamented in deep floral carving.  
Seven drawers, with bronze floral knob handles.

*Height, 51 inches; length, 46 inches.*

145—SHERATON CARVED MAHOGANY SOFA *1790-1800*

*425.-* Scrolled back and arms, the armposts carved in light relief in lattice design; straight tapering legs, deeply grooved and brass-bound.

146—SHERATON MAHOGANY INLAID BOOKCASE-SECRETARY

*375.-* *1790-1800*

Upright oblong surmounted by a scrolled parapet, with grooved corners, upholding three vase-shaped acroteria. Two doors with arched panels set with glass; shelves, four drawers and five pigeon-holes in interior; folding-leaf desk. Below, three drawers with oval handles, between molded stiles supported on turned legs.

147—AMERICAN CHERRY SCRUTOIR *1780-1800*

*80.-* Plain on scrolled bracket feet. Four drawers with brass bail handles swinging from medallions. Within the top five drawers and three open compartments.

148—AMERICAN MAHOGANY LOWBOY *1800-1820*

*90.-* Oblong with galleried top, three drawers and a scrolled lower shelf, the drawers with two brass oval handles each. Stiles reeded, baluster legs ribbed, and pointed-knob feet.



149—AMERICAN MAPLE LOWBOY

1750-1775

**220.**— Oblong top with rounded corners and molded edge, the deep scrolled skirt having a light edge-molding; cabriole legs round and tapering to round Dutch feet. Three drawers.

*Length, 33½ inches.*

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150—MAHOGANY SIDEBOARD

*American, 1800-1810*

115:-

Top plain, with backboard lightly corniced and with broad pilasters at its ends. Three paneled drawers with brass knob handles. Three cupboards, the central one with swell front and double-doors. Four round columns in front, with scrolled and floral capitals and molded bases, supported on four animal's-claw feet.

*Length, 6 feet.*

151—CARVED MAHOGANY CORNER CUPBOARD

*American, Nineteenth Century*

100:-

An exact replica of the preceding (159), made in New York after the original, some thirty years ago. Worthy as a study in comparison with the preceding and as an accomplishment in reproduction.

152—MAHOGANY CABINET

*1750-1775*

80:-

A combined cabinet and chest of drawers, in small form, with chamfered corners and scrolled top, and glass doors and windows. The three drawers with swell front and gilt bronze open-work escutcheons. Convex apron and short spreading feet.

153—MAHOGANY WARDROBE

*American, 1800-1820*

60:-

Plain with two paneled doors and simple cornice; on turned knob feet, those in front carved spirally.

*Height, 81 inches; width, 52 inches.*



154—AMERICAN INLAID CHERRY AND CURLY MAPLE CHEST OF  
DRAWERS

1780-1800

*150.-* Swell-front and scrolled skirt, on French bracket feet. Four drawers with bail handles swinging from oval medallions.

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155—CARVED MAHOGANY CORNER CUPBOARD

*American, Late Eighteenth Century*

100.-

Chamfered corners, heavy moldings across the lower section, with lion's-claw feet; upper section with cornice carved in leaf-and-tongue pattern. Door with twelve glass panels; and below, double-doors. The cabinet or upper section adorned with a finely incised ornamentation in conventional floral and geometrical forms, which is continued in the borders and on the corners of the lower section, whose doors are carved in relief with oval medallions of shell pattern.

156—AMERICAN MAPLE SCRUTOIR

1760-1780

210.-

Plain with simple moldings and scrolled bracket feet. Four drawers with bail handles. Within, eight drawers and eight pigeon-holes.

*(Illustrated)*



No. 156—AMERICAN MAPLE SCRUTOIR (1760-1780)

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157—MAHOGANY SLANT-TOP DROP-LEAF DESK *American, 1750-1760*  
Scrolled bracket feet; four long drawers with bronze handles and  
keyplates. Within the top numerous drawers and compartments.

170-



158—CARVED MAHOGANY BUFFET

*Empire Period*

*45-* Oblong, on four deeply turned and heavily carved feet. Three drawers with bronze knob handles and cupboard with two doors. On the long drawer a finely carved fan within a recessed arch; at the sides of doors spirally turned pillars with carved capitals.

*Height, 48 inches; length, 51 inches.*

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159—CURLY MAPLE HIGHBOY

*American, 1750-1775*

500.-

In the upper portion four long drawers, and at the top a simply molded cornice. The lower section contains three drawers, one long and two short, and is carved with a deep skirt, scrolled. Angular corners, the drawer fronts molded, and the four slender and tapering cabriole legs finishing with the Dutch feet popular at this period.

*Height, 6 feet; width, 3 feet 4 inches.*



120.—MAHOGANY CHIFFONIER

*About 1820*

Flat oblong top and ends; scrolled base with bracket feet. Four drawers, the central two recessed between turned pillars with carved capitals and having bail handles swinging in escutcheons.

*Height, 35½ inches; length, 32 inches.*

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161—MAHOGANY CHAISE-LONGUE UPHOLSTERED IN GREEN VELOUR  
*Empire Period*

110.-

Heavily carved in cornucopia motive, with various fruits; acanthus volutes with rosettes at the foot. Baluster legs carved with pendent borders in super-relief.

*Length, 85 inches.*



162—MAHOGANY SOFA UPHOLSTERED IN GREEN VELOUR

*Empire Period*

70.-

Oblong, with generously rounded arms, straight back scrollled at the ends, and stocky baluster legs. Legs and fronts of arms boldly carved in conventional leaf motives, and front of skirt finished with a pear-drop molding. Inlay of brass strips.

*Length, 90 inches.*

*Kindly read the Conditions under which every item is offered and sold.  
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163—CARVED MAHOGANY FOUR-POST BED      *Sheraton, About 1800*

*200.-*  
The front posts reeded and carved in vase and baluster form, with turned rings and moldings, and palmettes in relief; the back posts quadrangular and tapering; quadrangular rails. Italian carved gilt capitals. Coverlet of Sixteenth Century ruby velvet and green brocade, with an escutcheon. Box spring and hair mattress.

164—AMERICAN MAPLE FOUR-POST BED      *About 1750*

*530.-*  
The posts slender and graceful, turned in vase form below the quadrilateral section into which the rails are fitted; above this those at the head are also in vase motive, plain, those at the foot show the vase finely ringed, and above the vase the column is fluted, with swelling centre. The posts are shorter than those supporting the usual flat tester, and the tester of this bed arches from them. Coverlet, spring and hair mattress.

*(Illustrated)*



No. 164—AMERICAN MAPLE FOUR-POST BED (*About 1750*)



UPPER STAIR HALL IN MR. CLARKE'S RESIDENCE

## SECOND SESSION

THURSDAY AFTERNOON, JANUARY 8, 1925

AT THE AMERICAN ART GALLERIES  
BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 165 to 387 inclusive

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SMALL BRASSES, SALT GLAZE VASES AND PLATES, CHINESE  
POTTERY, GINGER JARS, DRAGON BOTTLES  
AND JARDINIÈRES

165—TWO BRASS ASHTRAYS WITH WOODEN HANDLES

*Spanish, Eighteenth Century*

15.- Circular, with spreading lip, on spread foot, the turned handle set at an angle.

*Diameter, 3½ inches.*

166—PAIR BRASS SNUFF JARS WITH COVERS

*English, Eighteenth Century*

30.- In the form of grotesque human heads with noses of exaggerated prominence. Covers in shovel-hat shape.

*Height, 4⅓ inches.*

167—ANTIQUE JAPANESE BRONZE JAR WITH COVER

20.- Decorated with scrolling flowers and diamond-shaped lozenges in tangible relief on a roughened ground. Flat cover with pierced knob finial.

*Diameter, 7¾ inches.*

168—INLAID PEWTER BOWL

*Chinese, Seventeenth Century*

105.- Deep ovoidal cavetto with flat rim heavily festooned, and both profusely inlaid with brass carvings. On the rim the fruits of the abundances on branches, in the cavetto a female deity with infant mounted on a *mang*, and surrounded by attendants on clouds and numerous Buddhistic symbols.

*Diameter, 16 inches.*

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169—COPPER BOWL

*Japanese, Nineteenth Century*

169-

In the cavetto a relief decoration of a lotus pond with storks and swimming fishes, and on the flat and molded rim a border of diapered ground with interruptions of conventional flowers in relief.

*Diameter, 12½ inches.*

170—PAIR SALT GLAZE WALL VASES

*English, 1720-1780*

35-

Shaped as a cornucopia with floral decoration in relief and a female half-figure surrounded by flowers, enclosed in a medallion of C-scrolls.

*Height, 10½ inches.*

171—SALT GLAZE RETICULATE PLATE

*English, 1720-1780*

22.2

Foliated rim in alternating openwork and basket-weave sections, defined by scrolls. Solid bottom medallion, rush-bound.

*Diameter, 12 inches.*

172—SALT GLAZE RETICULATE PLATE

*English, 1720-1780*

12.2

Foliated rim of basket-weave panels alternating with panels of openwork lattice, and rounding into a cavetto decorated in similar motives about a latticed medallion.

*Diameter, 10½ inches.*

173—PAIR SALT GLAZE PLATES

*English, 1720-1780*

65-

The herringbone, floral lattice and basketwork patterns are found in the recurring and flaring rim, with intervening acanthus scrolls in relief, and the lattice and basketwork within the cavetto.

*Diameter, 11½ inches.*

174—PAIR SALT GLAZE RETICULATE PLATES

*English, 1720-1780*

35-

Shallow and plain cavetto, with flat rim foliated and pierced in lattice pattern, with basketry intervening.

*Diameter, 10¾ inches.*

175—PAIR SALT GLAZE RETICULATE PLATES *English, 1720-1780*

40- Foliated, with recurring sides, which are perforated in lattice-work, and have solid basketry panels. Similar motives in the solid bottom.

*Diameter, 9½ inches.*

176—UNIQUE SALT GLAZE PLATE *English, 1720-1780*

15- Polyfoliate rim, molded, about a very shallow cavetto; rim implanted with clusters of scrolling leaves, depending over the cavetto, the rim ground diapered and that of the cavetto a rambling network of veins. On this a spray of five lanceolate leaves in relief. (Rejoined.)

*Diameter, 9½ inches.*

177—SALT GLAZE RETICULATE PLATE *English, 1720-1780*

17.50 At centre a rush-bound medallion with roped squares of successive moldings receding in perspective, and surrounding this leaf-scrolled compartments of lattice and basket-weave. Beyond these, the expanding and foliated rim, of alternating compartments of openwork lattice and basket-weave, dominated each by acanthus scrolls in relief.

*Diameter, 12 inches.*

178—SALT GLAZE PLATE *English, 1720-1780*

12.50 Foliated rim, rounding gracefully to the cavetto and the entire surface of cavetto and rim decorated in low relief. The motives are basket-weave, lattice and herringbone, with enclosing acanthus-leaf scrolls. At centre a roped and beaded medallion of latticed squares.

*Diameter, 9½ inches.*

179—PAIR SALT GLAZE PLATES *English, 1720-1780*

35: Flaring rim with a festooned molding, decorated with alternating sections of basket-weaving and floral-lattice, separated by graceful leaf-scrolls. Broad shallow cavetto.

*Diameter, 15½ inches.*

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180—SALT GLAZE PLATE

*English, 1720-1780*

**20.-** Broad and shallow cavetto, of plain surface, with a wide and flaring rim having a festooned edge. The rim decorated in sixteen sections, separated by leaf scrolls, the motives alternately floral lattice and the basket-weave. (Slight repair at rim.)

*Diameter, 17 inches.*

181—CHINESE POTTERY JAR

*Ming*

**30.** Globular-ovoidal, with full shoulder and short, wide neck. Invested with a creamy glaze of misty lustre, exhibiting a minute crackle, the shoulder and other areas showing a rich *café-au-lait* hue.

*Height, 9½ inches.*

182—PAIR POTTERY GINGER JARS WITH COVERS

*Chinese, Eighteenth Century*

**30.-** Globular, coated with a soft and brilliant glaze of turquoise-blue with greenish mottling and a light crackle. Covers low and modeled with Shou medallions under the glaze.

*Height, 4½ inches.*

183—CHINESE POTTERY JAR

*Ming, Fifteenth Century*

**80.-** Inverted pear-shape, the body glazed in rich and brilliant *aubergine*, and decorated in relief and by incision with peacocks and garden flowers, between a shoulder border of *ju-i* pattern and a vase border of formal design. Incised maker's mark under foot.

*Height, 4½ inches.*

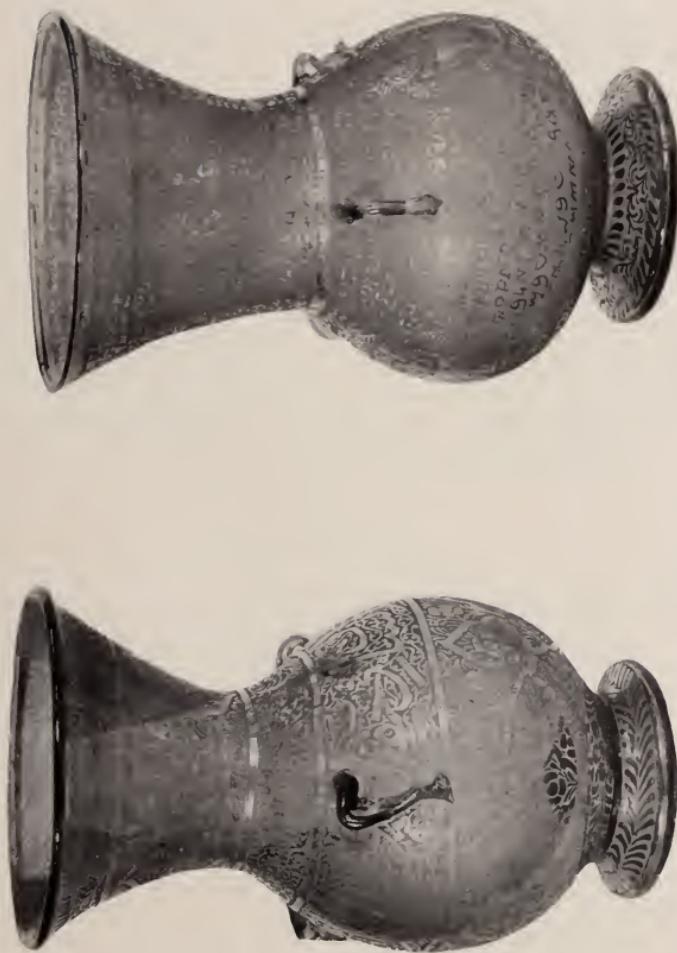
184—PAIR GREEN GLASS VASES

*Persian, Thirteenth Century*

**240.-** Globular-ovoidal, on a spreading foot, with wide and expanding neck. Three seroled loop handles. Most interesting decoration in flat carving, on one graceful scrolls and foliated medallions, with a band of inscriptions, the surface of the other covered with lettering in which Persian and Armenian types are found; this interrupted by prayer-rug panels enclosing animals with faces grotesquely humanized.

*Height, 12½ inches.*

*(Illustrated)*



No. 184—PAIR GREEN GLASS VASES (*Persian, Thirteenth Century*)

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185—CHINESE POTTERY JAR

*Ming*

30.— Globular-ovoidal, with full shoulder and short, wide neck. Covered with a brilliant creamy glaze, trending toward a pale greenish tone on the shoulder.

*Height, 9½ inches.*

186—PAIR FIVE-COLOR JARDINIÈRES *French, Nineteenth Century*

60.— Ovoidal, decorated with baskets of flowers, and hovering butterflies after the Chinese manner; brilliant white glaze.

*Diameter, 9 inches.*

187—MING POTTERY JARDINIÈRE

*Wan Li*

225.— Ovoid with bold rim and foot, the body decorated in relief with the flowers of the four seasons—the peony, plum, lotus and chrysanthemum—and the whole glazed in a rich dark green, lightly crackled, with tinges of soft yellow.

*Diameter, 8½ inches.*

188—CHINESE POTTERY JAR

*Ming*

15.— Oviform, with broad rounding shoulder and small mouth. Coated with a brilliant, crackled glaze of creamy tone, ending in a welter above the foot, from which hang occasional “tears.”

*Height, 12¾ inches.*

189—FAMILLE-ROSE VASE WITH LAMP EQUIPMENT *Yung Chêng*

35.— Rich white glaze, adorned with a plum tree in blossom, birds and the peony.

190—CHINESE POTTERY JARDINIÈRE

*Ming*

125.— Ovoidal with a flat out-turning rim. Incised decoration in two bands of conventional scroll, followed by concentric rings encircling the underbody. Dark emerald-green glaze with delicate crackle. (Lacquer repair at rim.)

*Diameter, 9½ inches.*



191



192

191—ANTIQUE CHINESE POTTERY VASE

*Han*

120.- Inverted pear shape on a bold foot, with rounded shoulder and a full wide neck slightly expanding. Two animalistic loop and ring handles. On the shoulder, modeled in bold relief, a decorative band picturing wild animals of the jungle and a lively chase. Rich swamp-green glaze, with thin incrustations, and an area inclining to silvery iridescence.

*Height, 9½ inches.*

192—ANTIQUE CHINESE POTTERY VASE

*Han*

160.- Inverted pear shape with a bold and tapering foot, the full incurvate neck expanding at the lip and encircled by two incised rings. Two animalistic loop and ring handles. Finely modeled relief band on shoulder picturing running animals of the jungle, the woods and the fields. Finely mottled soft green glaze, with minute crackle, showing stains and incrustations and an incipient iridescence.

*Height, 10 inches.*

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193—ANTIQUES CHINESE POTTERY GALLIPOT *Early Ming*  
*125-* Conventional shape with unusually broad and rounded shoulder. Short capstan neck with molded lip. Invested with a greyish and luminous glaze of creamy tone, with a fine crackle in dark lines.  
*Height, 10 inches.*

194—ANTIQUES CHINESE POTTERY VASE *Han*  
*10-* Globular-ovoidal, with a wide neck quickly expanding to a light-  
ly molded lip. Below the lip a grooved ring, and other grooved  
rings on the shoulder. Two animalistic loop and ring handles.  
On the shoulder a chase and conflict of dragons and other fab-  
ulous monsters, modeled in bold relief. Luminous glaze of tea-  
dust green, with ferrous staining, greyish incrustations and an  
incipient iridescence.  
*Height, 7 inches*  
*(Illustrated)*

195—ANTIQUES CHINESE POTTERY VASE *Han*  
*45-* Similar in shape and decoration to the preceding number, the  
glaze revealing a soft silvery iridescence.  
*Height, 7 inches.*  
*(Illustrated)*

196—ANTIQUES CHINESE POTTERY VASE *Han*  
*85-* Inverted pear shape with wide incurvate neck, expanding toward  
the lip. Two animalistic loops and ring handles. Between the  
handles a shoulder band, ornamented in bold relief, pictures a con-  
flict between a tiger and a wild boar, the archaic dragon and  
phoenix, a running stag and other wild creatures. Rich and  
mottled glaze of woodland greens, minutely crackled, and show-  
ing ferrous staining and greyish incrustations.  
*Height, 10 inches.*  
*(Illustrated)*

194



196



195



ANTIQUES CHINESE POTTERY VASES (*Han*)

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197—PAIR CHINESE POTTERY DRAGON BOTTLES

*Sung*

60.-

Squat ovoidal body on a bold and broad foot, the full neck entwined by an archaic dragon modeled in bold relief, and the neck supporting an expanded melon-lobed lip. The whole clothed in a softly brilliant glaze of creamy tone, finely crackled. Have stands.

*Height, 12 $\frac{3}{4}$  inches.*

198—ANTIQUE CHINESE POTTERY JAR

*Ming*

75.-

Ovoidal with flat foot, the rounded shoulder broadly flattened; short truncated neck and wide mouth. Brilliant glaze of soft olive note with a delicate crackle.

*Height, 8 $\frac{1}{4}$  inches.*

199—ANTIQUE CHINESE POTTERY JAR

*Ming*

25.-

Ovoidal with flat foot, high and rounding shoulder, and short neck with wide mouth. Coated with a soft greyish-olive glaze of dull luster.

*Height, 8 inches.*

200—CHINESE POTTERY JAR WITH COVER

*Early Ming*

22 $\frac{5}{8}$

Fine globular-ovoidal form on a rope mat, and on the shoulder vine-leaves modeled in bold relief. Brilliant olive-grey glaze, finely crackled. Insetting disc cover with vine-leaf handle.

*Height, 6 $\frac{1}{2}$  inches.*

201—FAMILLE-VERTE VASE WITH LAMP EQUIPMENT

*K'ang-hsi*

40.-

Decorated with figures in boats on a lake, with surroundings of pine trees and mountains, and constellations seen in the sky.

202—ANTIQUE CHINESE POTTERY GALLIPOT

*Hsüan Te*

85-

A remarkably fine piece of stone-weight structure, in the conventional gallipot form. Invested with an inveigling glaze of lapis-lazuli blue, with a soft luster.

*Height, 13 inches.*

203—ANTIQUE CHINESE POTTERY LARGE VASE

*Han*

110-

Broad inverted pear shape on a deep and tapering foot. Full neck expanding toward the molded and deeply flanged lip. Two animalistic handles with rings. On the shoulder a decorative band modeled in bold relief picturing running animals of the jungle and fabulous monsters of the imagination. Mottled glaze in swamp-green tone, with a delicate crackle and incipient iridescence.

*Height, 12½ inches.*

204—ANTIQUE CHINESE POTTERY LARGE VASE

*Han*

210-

Expanding in coniform to a broad shoulder, with recurring neck and a heavily flanged expanding lip. Two animalistic loop and ring handles. On the shoulder in bold relief a fabulous chase of demons mounted and afoot and rampageous monsters of indefinite form. Rich swamp-green glaze with an iridescent metallic lustre, earth stains and greyish incrustations.

*Height, 11 inches.*

205—ANTIQUE CHINESE POTTERY LARGE VASE

*Han*

100-

Inverted pear shape on a deep foot, with broad shoulder, wide incurvate neck, and a deeply flanged lip. On the shoulder, between grooved rings, a band of interesting modeling in bold relief picturing a huntsman on horseback and attendants on foot engaged in the pursuit of a fabulous tiger and other wild quadrupeds. The archaic dragon appears amongst them, and the decoration is interrupted by two monster-head and ring handles. Rich green glaze of mottled tones, minutely crackled.

*Height, 12 inches.*

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206—ANTIQUE CHINESE POTTERY BOTTLE  
*Wan Li*

110. Globular with straight cylindrical neck expanding lightly at the lip. Invested with a rich and beautiful mottled glaze of varied malachite green. (Lip restored.) Has stand.

*Height, 15 inches.*

*(Illustrated)*

207—PAIR ANTIQUE CHINESE POTTERY  
*JARDINIÈRES* *Wan Li*

140. Broad inverted pear shape, glazed in rich green. The shoulder and upper body modeled with a rich overhanging drapery in scrolling leaf design, glazed in imperial yellow.

*Height, 16 inches.*

208—CHINESE POTTERY VASE *Ming*

70. In bottle-form, ovoid on short foot, with tall full neck. Glazed in a beautiful mottled turquoise-blue minutely crackled.

*Height, 13 inches.*



209



210

209—ANTIQUE CHINESE POTTERY VASE

*Wan Li*

*90.-* Inverted pear shape with short sloping shoulder and incurvate neck with wide mouth. Coated with a rich glaze of fine woodland moss hue, disclosing a dull luster. It is threaded by a delicate crackle. Has stand.

*Height, 12 3/4 inches.*

210—ANTIQUE CHINESE POTTERY VASE

*Wan Li*

*65.-* Oviform, with high and narrow shoulder. Full wide neck and expanding lip. Rich and luminous moss-green glaze, minutely crackled. Has stand.

*Height, 13 3/4 inches.*

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BRONZES, BRASSES, MAIOLICA, SILVER-PLATED LAMPS,  
RHODIAN PLAQUES AND ITALIAN FAIENCE

211—PAIR DOGS FU, CARVED AND LACQUERED *Ch'ien-lung*

130.-

These guardians of the threshold in miniature undoubtedly came from a palace or a temple, and originally were coated with gilding, which under the influence of incense fumes and affectionate handling has largely disappeared and given place to an engaging patina of dark mahogany tones and a soft brilliancy. On their haunches, one with a ball and the other with a cub underfoot, on oblong pedestals spread with an incised blanket.

*Height, 8½ inches.*

212—CLOISONNÉ BOWL *Chinese, Eighteenth Century*

20.-

Ovoidal cavetto and narrow flaring rim; decorated with galloping horses, symbols and birds and blossoms, in polychrome, on grounds of green and blue.

*Diameter, 14 inches.*

213—COPPER AND BRONZE TRIPOD AQUARIUM

*Chinese, Seventeenth Century*

25.-

A shallow bowl on three grotesque mask feet, with a broad flat rim with festooned molding, the bottom of the bowl incised with an intricate decoration of lotus and aquatic grasses, above which denizens of the waters appear in gilt bronze relief.

*Diameter, 19 inches.*

214—ANTIQUE CHINESE GILT BRONZE CEREMONIAL INSTRUMENT

7.50

Set of small bells on a wooden handle mounted in bronze and supporting a plate in *ju-i* form incised with six ideographs.

215—ANTIQUE PERSIAN MUSICAL INSTRUMENT—AN AOUD

17.50

Ovoid sounding board in form of a drum, faced with ivory strips bearing primitive incised ornamentation of floral scrolls, dots and concentric rings. Cylindrical neck, inlaid similarly and with mother-of-pearl; conical terminal. At opposite end an iron projection and string-grip.



216



217

216—CHINESE GILT BRONZE TEMPLE BELL

*K'ang-hsi*

775.- One of a set, each with its different tone, which the Emperor K'ang-hsi caused to be made for the Temple of Agriculture at Peking, and which he rang on the occasion of his annual visit to encourage agriculture by ploughing the first furrow, for the encouragement of his people. Obtained from the temple during the international disturbances following the Boxer Rebellion in 1900. Ovoid, with a heavy loop handle carved as two dragons. The sides are paneled and banded, and ornamented with bosses, and with the *yin-yang* symbol and the eight trigrams of divination, known as the *pa kua*. All are in high relief. There are also tablets of inscriptions, one of which tells that the Emperor caused the bell to be made.

*Height, 12 inches.*

217—CHINESE GILT BRONZE TEMPLE BELL

*K'ang-hsi*

750.- A companion to the preceding and one of the same original set. The bronze in these bells contains a rich alloy of gold.

*Height, 12 inches.*

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218—CHINESE GILT BRONZE INCENSE BURNER

*Ch'ien-lung*

*110.-* In the form of a squatting Fu-lion, elaborately modeled in gilded bronze and adorned in cloisonné enamel with turquoise and dark cerulean ground. Breastplate enameled in mauve and white.

*Height, 6 1/4 inches.*

*(Illustrated)*

219—SILVER-PLATED HANGING LAMP

*Russian, Eighteenth Century*

*25.-*

A sanctuary lamp, in vase form, and pierced with various floral scrolls; knob finial. The bell shaped canopy ornamented with a repoussé border.

220—ITALIAN MAIOLICA PLAQUE

*Seventeenth Century*

*22<sup>50</sup>*

White glaze with crackle, covering both cavetto and rim, the rim edged in yellow penciled with orange-brown. The cavetto overspread with a large escutcheon penciled in a soft blue and rich yellow and quartered with heraldic lions and birds.

*Diameter, 15 1/2 inches.*



221—ANTIQUE CHINESE BLUE AND WHITE JARDINIÈRE Wan Li

250.- Ovoidal with deeply molded rim. Decorated in a rich Mussulman blue with carp leaping from a lotus pond and long-snouted fishes swimming among aquatic grasses. Mark on the rim, *Tu Ming Wan Li nien chih* (Made in the reign of Wan Li of the Great Ming dynasty). On five-legged teakwood table-stand, carved in *ju-i* motive.

*Diameter, 18½ inches.*

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222—MAIOLICA PLATE

*Italian, Eighteenth Century*

45-

Generally ovoidal on a spreading foot, with scalloped rim and the interior exhibiting shell depressions surrounding a mound-medallion picturing a blithe bucolic Cupid; the depressions decorated with foliations. Glazed in brilliant polychrome.

*Diameter, 10½ inches.*

223—PAIR MAIOLICA ALBERELLOS

*Italian, Seventeenth Century*

80.-

Sweeping floral scrolls appear in brilliant blue, yellow and brown on a rich creamy ground, above a base border of herringbone pattern and below a shoulder border of lattice-work.

*Height, 11½ inches.*

224—ITALIAN FAIENCE JARDINIÈRE

*Sixteenth Century*

75-

Fluted body, irregularly ovoid, with spreading lip and triangular scrolled base, the body expanding in large trefoil form. White glaze. Adorned with mascarons in high relief, penciled, as is the entire base, in blue and a delicate yellow. In the interior an escutcheon.

*Diameter, 17 inches.*

225—PAIR CASTEL DURANTE ALBERELLOS

*Italian, Sixteenth Century*

220.-

Principal decoration two saints, one a bearded man holding a cross and a palm, the other a woman holding a cross and a book, in medallions embraced within C-scrolls painted in light yellow and burnt orange. In various colors and rich glazes appear also trophies and a mask.

*Height, 12 inches.*

226—PAIR ITALIAN FAIENCE WHITE BOTTLES

*Sixteenth Century*

45-

Pearshape slightly flattened, on oblong spreading foot; tapering neck to a molding above which is the straight tubular mouth, ribbed. Two annular handles molded as human faces.

*Height, 12¾ inches.*

227—ITALIAN MAIOLICA PLAQUE

*Seventeenth Century*

1250- Decorated in blue, yellow, green and burnt-orange, the rim with floral scrolls, the bottom with a medallion enclosing trees, birds, and an escutcheon with chevrons.

*Diameter, 15½ inches.*

228—ITALIAN MAIOLICA PLAQUE

*Sixteenth Century*

30.- Large and shallow cavitto decorated in colors with two female figures posed on broken columns and supporting a scroll bearing the legend F G 1588, below which is a coat of arms. Rim scrolled in tulip and carnation motive in blue and polychrome, interrupted by cherubim and cartouches.

*Diameter, 19 inches.*

229—RHODIAN PLAQUE

*Sixteenth Century*

45- Ovoidal with narrow and flaring rim, decorated in blue, green and black with roses, tulips and bryonia, heightened by reliefs of copper enamel.

*Diameter, 12 inches.*

230—RHODIAN PLAQUE

*Sixteenth Century*

55- In the cavitto scrolling tulips and roses in blue and copper, the leaves in green, on a creamy ground; bordered with scrolls in black with white reserves.

*Diameter, 11½ inches.*

231—RHODIAN PLAQUE

*Sixteenth Century*

50.- Deep ovoidal cavitto with the conventional decoration of tulips, roses and carnations, the floral group varied by a downward-sweeping palm, the colors blue and green on white ground, with copper enamel enrichment.

*Diameter, 12 inches.*

232—RHODIAN PLAQUE

*Sixteenth Century*

55.- From a clump of flower and plant growth springs a tall and scrolling palm, in blue, white and red, amid roses and tulips in copper and blue, and green leaves to vary it all on a white ground.

*Diameter, 10½ inches.*

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233—RHODIAN PLAQUE

*Sixteenth Century*

70.-

Ovoidal cavetto with narrow flaring rim, the rim decoration a chevron border with blossoms, in lapis-blue and pale sage-green with white reserves touched with copper enamel. Cavetto decoration of roses, tulips and other flowers in similar colors on a white ground.

*Diameter, 14 inches.*

*(Illustrated)*

234—RHODIAN PLAQUE

*Sixteenth Century*

50.-

Tulips nod to right and left, and roses bow majestically, in lapis-blue and copper-red amid green leaves and stems and above a scrolling palmette. Border in black with S-scrolls reserved in white and smaller reserved penciled with scrolls *vermiculées*.

*Diameter, 11½ inches.*

235—RHODIAN PLAQUE

*Sixteenth Century*

60.-

Rose decoration in copper enamel with scrolls in green and blue; edged with a narrow band of indeterminate scroll.

*Diameter, 11 inches.*



236



237

236—RHODIAN PLAQUE

*Sixteenth Century*

*90.-* Decorated in glowing lapis-blue and a rich green, and copper-red enamel, with tulips, roses and other flowers and a scrolling palmette, on a brilliant cream-white ground. Border of scrolls *vermiculées* in blue and black, with reserves of S-scrolls in white.

*Diameter, 11 $\frac{3}{4}$  inches.*

*(Illustrated)*

237—RHODIAN PLAQUE

*Sixteenth Century*

*60.-* Turquoise ground with decorations in white reserve, lapis-blue and copper-brown, in stellate form about a medallion, with a rim border of scrolls in grayish-black on a white ground.

*Diameter, 11 $\frac{3}{4}$  inches.*

*(Illustrated)*

238—RHODIAN PLAQUE

*Sixteenth Century*

*25.-* In the ovoidal cavetto eccentric floral scrolls reserved in the cream-white glaze and touched with copper-red and lapis-blue in a light emerald ground. Bordered with vermiculate scrolls in black on a white ground.

*Diameter, 11 $\frac{1}{2}$  inches.*

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239



240

**239—RHODIAN FLAGON**

*Sixteenth Century*

**45-** Cylindrical, slightly contracting toward the mouth; bracket handle. Rich grass-green, lapis-blue and copper enamel decoration, presenting tulips and carnations in graceful scrolls.

*Height, 8½ inches.*

*(Illustrated)*

**240—RHODIAN FLAGON**

*Sixteenth Century*

**55-** Cylindrical with bracket handle. Grayish-white glaze with crackle, with palmette and tulip decoration in copper enamel, rich lapis-blue and soft green.

*Height, 8 inches.*

*(Illustrated)*

**241—RHODIAN PLAQUE**

*Sixteenth Century*

**50.** Adorned with branching tulips and roses in lapis-blue, green and copper-red, crossed by a palmette, on a cream-white ground. Rim border in scrolls *vermiculées*. (Repaired.)

*Diameter, 11½ inches.*



242



243

242—RHODIAN PITCHER

*Sixteenth Century*

60.-

Pearshape on bold foot, with recurring loop handle. Brilliant and rich white glaze, with tulip and other floral decoration in lapis-lazuli blue, pale green and soft copper-red.

*Height, 8½ inches.*

243—RHODIAN PITCHER

*Sixteenth Century*

60.-

Globular on spreading foot, with full incurvate neck and expanding mouth. (Loop handle restored.) Decoration in a rich and lustrous lapis-lazuli blue and pale green, with a soft copper enamel added, on brilliant white ground, the motives palms and floral sprays.

*Height, 9 inches.*

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244—PAIR ITALIAN FAIENCE JARDINIÈRES

*Sixteenth Century*

150.-

Of large trifoliate contour on a scrolled base, the two upper sections of the body fluted throughout, the lip expanding, and the whole glazed in a brilliant soft white. Interior decorated in blue and yellow with two standing female figures supporting coats-of-arms. (Foot repaired.)

*Diameter, 16 inches.*

*(Illustrated)*

245—ITALIAN FAIENCE PLAQUE

*Sixteenth Century*

45.-

Cavetto fluted, marly modeled with a succession of narrow arches, under a rich white glaze. Centre medallion painted in polychrome with a plumed escutcheon.

*Diameter, 17 inches.*



246—UNUSUAL ITALIAN FAIENCE JARDINIÈRE *Sixteenth Century*

90.- Circular, with molded lip and base, on eight short animal's-claw feet above each of which is modeled in relief a female figure as a caryatid; two animal-head handles. White glaze, penciled in colors with two escutcheons. Interior in nine intercommunicating compartments.

*Diameter, 13 $\frac{3}{4}$  inches.*

*(Illustrated)*

247—ITALIAN FAIENCE PLAQUE *Sixteenth Century*

50.- Brilliant glaze of rich cream-white covering the entire piece, with a draped escutcheon on the central medallion painted in polychrome and exhibiting a nude female figure in an oval. Surrounding the medallion a formal convex border modeled in relief which is succeeded by a broad fluting interspersed with leaves in relief which point to the rim, occupied by broad arches in relief and depressed, and having a drooping and festooned edge.

*Diameter, 18 inches.*



248



249

248—ITALIAN FAIENCE PLAQUE

*Sixteenth Century*

**70.-** The broad and shallow cavetto fluted in petal-form, and the narrow and rounding marly modeled to accord with it; at centre an inverted plate modeled in leaf-and-tongue design, the medallion of the bottom displaying an escutcheon in chrome-yellow, burnt-orange, lapis-blue and a soft green, on the white ground.

*Diameter, 17½ inches.*

249—ITALIAN FAIENCE PLAQUE

*Sixteenth Century*

**50.-** Fluted cavetto and narrow and lightly molded marly with lightly festooned edge. Brilliant white glaze. Centre modeled as an upturned plate, its bottom bearing an escutcheon with an archbishop's hat and tassels in pale emerald-green draped above a blue shield carrying Peter's keys and outlined in light yellow.

*Diameter, 17½ inches.*



250



251

250—ITALIAN FAIENCE PLAQUE

*Circa Sixteenth Century*

*35.-* Shallow cavetto fluted, with narrow rim modeled with arches in relief. On the saucer-medallion of the bottom, with leaf-and-tongue border in relief, an escutcheon painted in polychrome on the brilliant cream-white glaze crackled in *café-au-lait*.

*Diameter, 15 $\frac{3}{4}$  inches.*

251—ITALIAN FAIENCE PLAQUE

*Sixteenth Century*

*45.-* Fluted cavetto and narrow rim modeled with a succession of arches, the cavetto centred by an inverted plate exhibiting an escutcheon painted in green, yellow, brown and blue and including a shield charged with a lion rampant supporting a three-towered castle. White glaze.

*Diameter, 16 $\frac{1}{2}$  inches.*

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252—ITALIAN FAIENCE TAZZA

*Sixteenth Century*

15-

The shallow bowl, *festonné* and modeled with palmate and scrolling designs, is lightly penciled with a scrolling border below the rim, and on the mounded centre exhibits a debonair Cupid with staff, penciled in light yellow, burnt orange, green and a pale blue. Brilliant white glaze.

*Diameter, 9½ inches.*

253—ITALIAN FAIENCE POLYCHROME PLAQUE

*Sixteenth Century*

140-

Around a raised central medallion picturing a landscape, with a rockery border modeled in relief, the shallow cavetto is modeled with radiating petals painted in various colors. Narrow rim modeled in conventional design.

*Diameter, 17½ inches.*

254—SILVER-PLATED HANGING LAMP *Russian, Eighteenth Century*

17.50

A sanctuary lamp of conventional form, with a decoration boldly pierced, and exhibiting bunches of flowers, chevrons, cartouches and various mouldings. Chain of diamond links and rings attached to angel heads.

255—SILVER-PLATED HANGING LAMP *Russian, Eighteenth Century*

30.-

A sanctuary lamp in conventional form, the pierced decoration in floral motives, and three angels seated on the shoulder. Inscription under the lid, with the date, 1767.

256—SILVER-PLATED HANGING LAMP *Russian, Eighteenth Century*

22.50

In a long urn shape, fluted and molded, and with a pierced floral decoration. Knob terminal at bottom. Suspended by three chains from a bell-shaped canopy.

257—BRASS TALL CANDLESTICK EQUIPPED AS AN ELECTRIC LAMP  
*Italian, Eighteenth Century*

22.50

Standard elaborately turned in vase motives.

*Height, 33 inches.*

258—SILVER SANCTUARY LAMP                    *Italian, Seventeenth Century*

50- Vase form, with a broad and shallow center, on the shoulders of which are three scrolled and pierced handles, to which attach the ornate chains which suspend the lamp from a bell canopy.

259—BRASS CANDLESTICK EQUIPPED AS AN ELECTRIC LAMP                    *Italian, Eighteenth Century*

15- Standard in slender vase form, springing from a broad and molded round base.

*Height, 19 inches.*

260—PAIR EMBOSSED COPPER PRICKET CANDLESTICKS

*Japanese, Eighteenth Century*

15- Bases and cups in chrysanthemum form, and slender columnar standards, the whole embossed decoration in chrysanthemum design.

*Height, 22 inches.*

261—PAIR BRASS HANGING LAMPS                    *Seventeenth Century Spanish*

40- In vase form with bold repoussé ornamentation and knob pendant; suspended from a bell-shaped canopy by ribbon scrolls which attach to seated angels.

262—PAIR GILT METAL HANGING LANTERNS

*Venetian, Seventeenth Century*

200- Hexagonal, the frames of the glass panels scrolled, and on the uprights ridged projections carved in openwork. Dome top with lantern, and dome bottom with vase shaped pendant and an acorn finial. The domes expand in convex petal form, adorned with scrolls and repoussé work, and the vase pendant represents bulbous cartouche- with scrolled outlines.

*Height, 42 inches.*

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263—BRASS PLAQUE

*French, Eighteenth Century*

*15.-* Ovoidal, with high sides and a molded rim. The embossed ornamentation presents a heraldic design, in which two lions support a shield bearing the fleur-de-lys and surmounted by an armored bust under a crown.

*Diameter, 17½ inches.*

*(Illustrated)*

264—BRONZE HANGING LAMP

*French, Eighteenth Century*

*140.-* In ovoidal vase form, with an acorn finial below, and three scrolling handles; chains of scroll links attached to these suspend it from a small canopy. From the canopy also depends a silk tassel. The vase itself surrounded by a lip molding in repoussé work, and a deep underbody band of palm leaves on a ribbed ground.

265—ITALIAN BRASS TABLE LAMP

*Seventeenth Century*

*15.-* Twisted column with bulbs and relief ornamentation; spreading wooden base in bell-shape. Delicate patina. Equipped for electricity.

*Height, 20 inches.*



VIEW OF PETIT SALON IN MR. CLARKE'S RESIDENCE





266



267

266—BRASS PLAQUE

*Venetian, Seventeenth Century*

95-

Shallow cavetto, with a boldly designed umbo in high relief, and an elaboration of the radiating fig motive. Single punched lily-form border in the cavetto, and plain rim. At center is inserted a silver coin of Venice.

*Diameter, 17½ inches.*

267—BRASS PLAQUE

*Italian, Seventeenth Century*

100.-

Broad and shallow cavetto, with a large umbo in high relief, which is designed in a radiating fig pattern, and centered by a silver coin dated 1694. In the cavetto a border of lettering, and on the rim a border of Maltese crosses and a border of filleted blossoms.

*Diameter, 18 inches.*

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ANTIQUE MUSICAL INSTRUMENTS, ORIENTAL WALL  
HANGINGS AND RUGS

268—ANTIQUE FRENCH-ITALIAN DRUM

**55-** Wooden body and rims. Painted in polychrome and gold with armorial bearings in quatrefoils with shoulder points; on one the legend "Tollerando Sprazza"; blue ground with the fleur-de-lys in gold.

*Height, 28½ inches.*

269—SPANISH TAMBOURINE

*Eighteenth Century*

**15-** Exterior painted with flowers on a red ground, interior with fruits on a green ground; metal castanets.

270—TWO ANTIQUE ITALIAN DRUMS

**80-** Metal body with wooden rims. Painted in polychrome and gold with escutcheons, scrolls, and sundry ornamental devices, including the dolphin, shell, and tulip design.

*Height, 26½ inches.*

271—CARVED AND GILDED HARP

*Eighteenth Century*

**110-** The volute of the head most richly carved and gilded, in floral motive, with draped garlands, ribbons, sheaves and pendants, and on the front a beaded medallion bearing a monogram in relief. The foot carved with garlands in relief and acanthus motives.

272—PAIR BRASS ANDIRONS

*Italian, Seventeenth Century*

**250-** Turned standards in globular vase form, with a coniform finial tipped with a globe. Spanned before the curving forged iron legs by brass shields supporting finely modeled Satyr-heads in relief.

*Height, 28 inches.*

273—BRASS TRIPOD UMBRELLA STAND *French, Eighteenth Century*  
*25-* Ovoidal, with full broad neck encircled by bulbous bands, the lip expanding, and the short feet involving a shell pattern. Two lion-head handles in relief, supporting large rings. Primitive ornamentation punched in leaf and blossom design, and with pendants *perlé*.

*Height, 36½ inches.*

274—PERSIAN BRASS TORCHÈRE, EQUIPPED FOR ELECTRICITY  
*15-* Columnar standard, with pearshaped bulbs and trumpet-mouth, and spreading foot. Pierced in scrolls and simulated Arabic lettering.

*Height, 44 inches.*

275—PAIR BRASS TORCHÈRES *French, Eighteenth Century*  
*40-* Standard in vase designs, with repoussé ornamentation, on a triangular base with animal-claw feet. Brass bracketed with three cherubim above acanthus scrolls; the face depicting the discovery of Moses and two sides in imbricated pattern. Equipped for electricity.

*Height, 50 inches.*

276—PAIR WROUGHT IRON AND BRASS TRIPOD PRICKET CANDLESTICKS *Italian, Sixteenth Century*  
*240-* Straight tubular standard with vase-and-ring turned brass details, on an elaborate foot of S-scrolls.

*Height, 62½ inches.*

277—ITALIAN MANTEL MIRROR WITH CARVED GILT ORNAMENTATION *Circa 1800*  
*80-* Horizontal oblong, with two panels painted in gold with cartouches. Frame resting on animal's-claw feet which also support carved gilt dolphins, while from the top rail hang husk pendants. The top rail supports two pineapple acroteria, in carved gilt, and a carved gilt cresting of leaves spread as a fan and surmounted by a ribbon knot.

*Length, 54 inches.*

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278—VELVET-COVERED OBLONG CHEST WITH HINGED LID

12. 50  
Covered with Sixteenth Century rich olive-green velvet embroidered with gold and silver in a plenteous ornamentation, the covering supplied by a coat of a nobleman of the day.

*Length, 28 inches.*

279—KAKEMONO

25. Many monkeys sporting about a nest of chestnuts lying on a tree branch. Painted on silk. Signature and a poem with seals.

*Height, 11½ inches; length, 27 inches.*

280—ANTIQUE JAPANESE KAKEMONO IN FRAME

45. Painted in colors and gold on silk. Buddha enthroned, above two standing Bodhisattva, with twelve attendant guardians at his side and a canopy overhead.

*Height, 46 inches; width, 22 inches.*

281—KAKEMONO

17. 50  
Chinese painting in ink and colors on silk, depicting a school of fish swimming among flowers beneath the overhanging branch of a pine tree. Signature and two seals at upper left.

*Height, 45 inches; width, 21½ inches.*

282—CHINESE PAINTING

10. Three turtles, in ink and tint, in a “full moon” with golden halo; on silk.

*Height, 12½ inches; width, 13½ inches.*

283—KAKEMONO IN FRAME

210. A pair of peacocks on a rock surrounded by flowers; painted in colors on silk. Signature at lower right.

*Height (complete), 58 inches; width, 31 inches.*



284—ANTIQUE CHINESE CIRCULAR RUG

*Ming*

65.- Short close pile. Within a tawny border a medallion of rich and deep sapphire-blue, on which an interesting design of two ramping dogs Fu at sport with the filleted ball appears in tawny tones and a soft turquoise-blue.

*Diameter, 2 feet 10 inches.*

*(Illustrated)*

285—CHINESE SILK EMBROIDERY WALL HANGING

*Ch'ien-lung*

20.- Embroidered in silks of soft neutral colors on a golden-bronze ground with figures of storks and other birds, pine trees and flowers. Above, symbolic fruits in gold thread.

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286—SILK EMBROIDERED WALL HANGING *Chinese, Ch'ien-lung*

*45-* Picturing in various soft colors with bolder accents on a light fawn ground garden scenery with a stupa at centre, at right a pleasure boat with figures, and at left a traveler attended on horseback and a boy on a buffalo. Borders in shaded blues and white and an overhanging fold embroidered with Buddhistic symbols.

*Height, 19 inches; length, 83 inches.*

287—ANTIQUE CHINESE MAT *Eighteenth Century*

*15-* Fine and soft loose pile with a diverting sheen. The decoration of the field is in the form of five imperial dragons, woven in golden-tawny tones, turquoise blue and white, on a ground of deep and dark sapphire blue. Around this a light border is decorated formally in similar colors.

*26 inches square.*

288—ANTIQUE CHINESE RUG *Eighteenth Century*

*20.-* Short thick pile. Light tawny field adorned in turquoise and deep sapphire blue, with peony and angular scrolls and ideographic symbols. Bordered with a swastika fret.

*Length, 3 feet, 6 inches; width, 2 feet.*

289—ANTIQUE CHINESE MAT *Eighteenth Century*

*45-* Soft close pile. Light fawn field adorned in golden tones of light and dark blue with the sacred spotted stag and the *feng-huang*, pine trees and rocks. Bordered in the swastika design.

*Length, 3 feet, 9 inches; width, 1 foot, 11 inches.*

290—ANTIQUE CHINESE MAT *Ch'ien-lung*

*50.-* A border of swastika fret is followed by one of T-fret and encloses a light field decorated in two tones of blue. The decoration consists of conventional floral and fruit sprays symmetrically arranged at either side of a floral medallion.

*Length, 3 feet, 8 inches; width, 1 foot, 11 inches.*

291—ANTIQUE CHINESE MAT

*Eighteenth Century*

**45-** Thick and close soft pile, with a shifting and engaging sheen. The fabric is in changeable hues of blue, with a light ornamentation in scrolled and floral form about a composite medallion. Swastika and T-fret border.

*Length, 3 feet 8 inches; width, 1 foot 11 inches.*

292—ANTIQUE CHINESE RUG

*Ch'ien-lung*

**40-** Soft loose pile. Rectilinear field of old-gold, besprinkled with floral patterns in turquoise and dark blue, with white, and with other deviees which share in light fawn and rich apricot tones. Meander border in the lighter colors between dark blue stripes.

*Length, 3 feet 1 inch; width, 1 foot 11 inches.*

293—ANTIQUE CHINESE MAT

*Eighteenth Century*

**45-** Short soft pile. Olive-bronze field, rectilinear, with "leopard spots" of soft seal-brown, formal corners of blue and white relieved by apricot, and a composite medallion in similar tones. Formal border in similar colors.

*Length, 3 feet 2 inches; width, 1 foot 11 inches.*

294—ANTIQUE CHINESE RUG

*Ch'ien-lung*

**40-** Close soft pile. Golden-bronze field, decorated in rich dark blue and light turquoise, tones of soft seal-brown and light fawn, with detached floral motives and eccentric deviees; peony-seroll border on the same ground, and conventional mountain-and-wave ends.

*Length, 4 feet 4 inches; width, 2 feet 2 inches.*

295—ANTIQUE CHINESE RUG

*Ch'ien-lung*

**55-** Short, soft and deep pile. Rectilinear field of rich golden-bronze ground, adorned in two blues and white and a deep apricot with the hundred antiquities, a composite medallion and archaie dragon-seroll corners. Varied border in similar colors.

*Length, 4 feet 4 inches; width, 2 feet 2 inches.*

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296—ANTIQUE CHINESE RUG

*Eighteenth Century*

**50-** Thick soft pile. Light field adorned with a medallion in angular design, angular-scroll corners, and formal patterns in conventional peony design, all worked in light and dark blue. Spotted guard stripe, narrow border of T-fret, and a broad swastika border.

*Length, 4 feet; width, 2 feet 2 inches.*

297—ANTIQUE CHINESE RUG

*Ch'ien-lung*

**55-** Thick soft pile. Rose field latticed with a swastika fret design relieved by cinnamon tones. Three borders, of which the principal one displays floral medallions on a light ground.

*Length, 4 feet 3 inches; width, 2 feet 3 inches.*

298—ANTIQUE CHINESE RUG

*Eighteenth Century*

**75-** Soft close pile; straight sides and oval ends. Deep red hatched with short bars in blue; at centre a dragon-scroll medallion in turquoise-blue and white, and the ends worked in wave and mountain motive in varied colors.

*Length, 5 feet 4 inches; width, 3 feet.*

299—ANTIQUE CHINESE RUG

*Eighteenth Century*

**65-** Soft loose pile; straight sides and oval ends. Red field with soft modulations, hatched with vertical and horizontal short stripes or bars, in turquoise-blue and darker tones; at centre a dragon-scroll medallion. At ends mountain and wave motives.

*Length, 5 feet 4 inches; width, 2 feet 11 inches.*

300—ANTIQUE CHINESE RUG

*Eighteenth Century*

**50-** Short and close silken pile; elliptical ends and straight sides. Red field of deep, dark and rich hue, irregular in its boundaries as the highly conventionalized wave motive invades it at the ends in light color. At the centre an archaic dragon-scroll medallion in turquoise-blue and white, surrounded by short dark bars in vertical and horizontal position.

*Length, 5 feet 7 inches; width, 2 feet 11 inches.*

301—ANTIQUE CHINESE RUG

*Eighteenth Century*

**55-** Soft and close pile; straight sides and oval ends. Soft red with a various mottling, barred in dark brown in straight or serolling lines; at centre a dragon-scroll medallion in turquoise-blue and white. Formal end-ornamentation in varicolor.

*Length, 5 feet 11 inches; width, 3 feet.*

302—ANTIQUE CHINESE RUG

*Ch'ien-lung*

**55-** Short soft pile. Field of light dull bronze tone with soft lustre, decorated between a formal medallion and dragon-scroll corners with garden ornaments and floral designs, the decoration in dark and light blue, white, an evanescent brown and rieh apricot. Enclosed by a formal border in similar coloring between dark blue stripes.

*Length, 6 feet; width, 2 feet 11 inches.*

303—ANTIQUE CHINESE RUG

*Eighteenth Century*

**75-** Rieh closely woven pile with a silky surface and soft sheen; semi-circular ends and straight sides. The irregular field a luscious red, rieh yet soft in quality, centred by a dragon-scroll medallion in delicate turquoise-blue and white; scattered blossoms in the same tones. Short bar motives, vertical and horizontal. At ends the conventional mountain and wave motive with unusual spread in several soft colors.

*Length, 6 feet; width, 3 feet.*

304—ANTIQUE CHINESE RUG

*Eighteenth Century*

**110.-** Short soft pile. Rectilinear apricot field, decorated with detached conventional peony sprays in two blues and white. Bordered in accord, with a ground of rieh blue, the patterns in lighter key.

*Length, 8 feet; width, 5 feet 6 inches.*

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305—ANTIQUE CHINESE RUG

*Ch'ien-lung*

225-

Fine, soft, overlapping pile. The rectilinear field a soft and creamy gray-white, decorated with peony sprays, jardinières of growing pomegranates, and conventional butterflies, surrounding a composite medallion. All are executed in the light and dark blue, rich apricot and a light golden-yellow. A border of pellets is followed by a diagonal border of swastika fret, implanted with single or multiform medallions, including medallions of the Shou character, executed in apricot, old-gold and white on a blue ground. Broad segmental border of a varied lattice and panels, the coloring similar on a blue ground. Exterior band of a soft deep blue.

*Length, 11 feet; width, 5 feet 10 inches.*

*(Illustrated)*



No. 305—ANTIQUE CHINESE RUG (*Ch'ien-lung*)

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306—ANTIQUE CHINESE RUG

*Eighteenth Century*

*150-* Soft, loose pile. Ground color of light and soft gray throughout. The border and field delimited in lines of grayish turquoise blue and deep sapphire blue. Within the principal border another is defined by orange lines, and both borders are composed of formal floral patterns. The field has archaic dragon-scroll corners, at the center has a composite medallion in similar motive, and in the intervening ground shows peony blossoms and other floral patterns, the decoration all in orange, sapphire, turquoise and white, while a tinge of pale old gold runs generally through the fabric.

*Length, 11 feet 8 inches; width, 9 feet 2 inches.*

307—ANTIQUE CHINESE RUG

*Ch'ien-lung*

*275-* Soft and close pile. Pale golden-yellow rectilinear field, adorned with conventional peony sprays in light and dark blue and white, and with five medallions, formally scrolled corners and other detached devices in apricot, fawn and other tones. Fret border on a blue ground between white stripes: cobalt-blue boundary band.

*Length, 15 feet 2 inches; width, 6 feet.*

*(Illustrated)*



No. 307—ANTIQUE CHINESE RUG (*Ch'ien-lung*)

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COLLECTION OF GREEK, GRECO-ROMAN AND IRIDESCENT  
GLASS, DATING FROM THE FOURTH CENTURY B.C.  
TO THE SECOND CENTURY A.D.

308—EUROPEAN IVORY CARVING

*Sixteenth Century*

40.-

Standing figure of the Virgin with hands folded in devout attitude, on a circular and ovoidal throne carved with a cherubim in relief. Showing Chinese influences in the drapery decoration and the throne.

*Height, 8½ inches.*

309—PAIR MARBLE VASES

*French, Eighteenth Century*

70.-

Ovoidal, with spreading foot on a square plinth; two handles supporting a small dome cover. Richly modeled reddish marble, with soft polish. (Repaired.)

*Height, 6 inches.*

310—PAIR MARBLE URNS

*French, Eighteenth Century*

50.-

Finely carved with capstan pedestals on quadrilateral plinths, the body recurving and with expanded lip. Mottled marble, the ground of a soft creamy tone, and the whole exhibiting a soft and mellow polish.

*Height, 13½ inches.*

311—UNGUENTARIUM

6.-

Low body of spreading ovoidal form, with a slender neck and expanding lip. Dark green glass with sunset iridescence.

*Height, 3 inches.*

312—TWO MINIATURE SAUCERS

75.- One of light transparent glass, with a brilliant iridescence, the other of dark opaque glass, rich in a subdued iridescence.

10.-

313—OVOIDAL BOTTLE-SHAPED VASE

Ovoidal body, modeled with depressions on the four sides, with flattened shoulder, short full neck and spreading lip. Greenish, transparent glass, almost the entire surface coated with a rich, silvery iridescence.

*Height, 2¾ inches.*

314—OVOIDAL VASE

50- Sloping shoulder, short neck with spreading lip, the neck encircled by a molding. The entire surface coated with a rich and brilliant, silvery iridescence, with areas of peacock green and rich, glowing red.

315—SIDONIAN HEBREW GLASS BOTTLE *First Century A.D.*

17.50 Low globular body running into a slender and tapering neck, with expanding lip. Delicate translucent glass of ivory-white tone. In a remarkable state of preservation, one side disclosing the stains of an incipient decay.

*Height, 2 3/4 inches.*

316—ROMAN GLASS MINIATURE BOTTLE

17.50 Squat-ovoidal body, short and slender straight neck, and lightly expanded lip. Dense, yet delicate, turquoise-green tone throughout, with suggestions of an incipient iridescence.

317—BOTTLE-FORM VASE

17.50 Low, ovoidal body, with broad rounding shoulders; tall, slender, tubular neck, with rounded lip. Greenish-white, translucent glass, with earthy incrustations and a light, silvery iridescence.

318—BELL-SHAPED BOTTLE

27.50 Slender neck and broadly spreading lip, lightly molded. Covered with a fine iridescence, enriched by golden notes.

*Height, 5 inches.*

319—GLOBULAR BOTTLE-FORM VASE

85- The spherical body with a slightly flattened shoulder, supporting a straight and slender tubular neck expanding lightly at the lip. Thin, delicate, transparent glass, almost the entire surface covered with a resplendent iridescence, in which tones of fire, gold and silver are frequently noted.

*Height, 7 inches.*

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**320—ROMAN GLASS CUP**

**15-** Inverted bell-shape, with lightly expanding and molded rim on a deep and spreading foot. Semi-transparent glass, of emerald tone, with a light, striated mottling.

*Diameter, 3½ inches.*

*Found near Nazareth.*

**321—OVIFORM VASE**

**10.-** The globular-ovoidal body, with narrow, flattened shoulder, supporting a short and wide incurvate neck; spreading lip, lightly molded. Thin, delicate glass of greenish tone, with grayish incrustations and a silvery iridescence.

*Height, 7½ inches.*

**322—OVOIDAL JAR WITH COVER**

**210.-** Short neck, with thick, rounded lip. Two shoulder handles of double loop form. Coniform cover, with flattened knob finial. Grayish incrustation, and a widespread silvery and pale-golden iridescence.

*Height, 15 inches.*

**323—CIRCULAR PLAQUE**

**17½-** Shallow and ovoidal, on a low foot. Transparent glass, with grayish incrustations and a light iridescence showing citron stains.

*Diameter, 8½ inches.*

**324—TWO CIRCULAR PLAQUES**

**25-** One ovoidal and plain, resting on a low foot, the other branching in shallow, ovoidal form from a spreading foot and having short, upright sides, with molded lip. Grayish incrustations and light iridescence.

*Diameter, 9¼ inches.*

**325—TWO CIRCULAR PLAQUES**

**20.-** Ovoidal, flaring from a molded foot, one finishing in a plain rim, the other having a convex molding just below the rim. Broad areas of silvery iridescence.

*Diameters, 11¼ and 12¾ inches.*

326—GREEN GLASS BOWL

*27-2* With recurring sides, flaring from a bold foot and turning up in an ingeniously molded lip. Transparent glass, with an incipient iridescence.

*Diameter, 14½ inches.*

327—GREEN GLASS BOWL

*15.-* Deep foot and recurring sides ending in a round and a thickly molded lip. Transparent glass, with thick incrustations and areas of silver iridescence.

*Diameter, 11½ inches.*

328—TRANSPARENT GLASS BOWL

*14.-* Ovoidal, with bold foot, recurring sides, and flaring rim molded at the edge. Silvery, golden and purplish iridescence.

*Diameter, 12 inches.*

329—Two CIRCULAR PLAQUES

*30.-* One flat, and flaring from a low foot, the sides upright and slightly recurring, ending in a lightly molded lip. The other flaring in light, ovoidal curvature, from a deep foot, the upturned rim carrying two moldings. On one an iridescence in rich golden and greenish tones, the other showing a light iridescence with silvery note.

*Diameter, 12¾ inches.*

330—Two CIRCULAR PLAQUES

*25.-* Shallow, ovoidal forms, with molded lips, on low feet, one of the feet slightly spreading. Dense incrustations and pale golden iridescence.

*Diameter, 9½ inches.*

331—Two CIRCULAR PLAQUES

*20.-* One with flat bottom flaring from a molded foot, with upturned sides ending in a beveled lip. The other spreading in lightly recurring sides from a deep foot, and ending with a doubly molded upturning lip. Gray incrustations and patches of iridescence.

*Diameter, 10½ inches.*

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342—SILVER GILT CHALICE

*Italian, Seventeenth Century*

15. Plain bell-shaped cup, its holder adorned with angels and various scrolls. The three-cornered baluster standard is richly ornamented with scrolls and leaves, and prominent angel-heads. The molded base is polyfoliate, and adorned in accord with the top. It also carries garlands of husk motive.

343—BRONZE AND SILVER MONSTRANCE

15. Foliated base with high repoussé ornamentation of scrolls, mounds and cherubim. The chased bronze standard, in vase form, also adorned with cherubim, the monstrance itself rayed and scrolled. Dated on back, 1423.

*Height, 13 inches.*

344—SILVER WALL MIRROR

*French, Eighteenth Century*

20. Scrolling fan shape, with a broadly arched top. Decorated in rococo style, with numerous leaf scrolls and garlands, a rosette, and at the sides two torches.

*Height, 13½ inches.*

345—SILVER WALL MIRROR

*French, Eighteenth Century*

35. Broad lyre form with C and cyma scrolls, high, branching shoulders and two spreading feet. Straight bottom and arched and scrolling top, each embossed with a polished cartouche. Repoussé work with punching and stippling.

*Height, 16½ inches.*

346—SILVER-PLATED MANTEL CLOCK

*About 1800*

25. Two fluted columns resting on an oblong base, with four flat knob feet, support a simple pediment. The capitals, pediment and base all carry finely designed scrolls in repoussé work. Clock face marked "Anton List in Wien."

*Height, 19½ inches.*

347—ANTIQUE SPANISH INCENSE TRAY

17. In form of a small brass font on three spreading feet, with two turned wood handles set an angle.

348—BRASS PLAQUE

*Italian, Seventeenth Century*

*27.50* Shallow cavetto, with spiral embossing of fig design, enclosed by lettering; narrow flat rim punched with floral festoons.

*Diameter, 15½ inches.*

349—PAIR BRASS CANTAROS

*Spanish, Seventeenth Century*

*80.-* Conventional form with strap handle in loop design, and dome cover with globe finial, the cover attached to the handle by chains.

*Height, 16 inches.*

350—PEWTER PLAQUE

*Italian, Eighteenth Century*

*30.-* Shallow cavetto mounded at centre, and carrying a depressed ornamentation in the spiral elongated fig pattern and a ring of punched trefoils. Flaring rim, molded, and punched with three borders. Dated 1785.

*Diameter, 16½ inches.*

351—BRASS PLAQUE

*Italian, Seventeenth Century*

*25.-* Shallow cavetto with large umbo surrounded by bosses and fig depressions; broad rim punched with primitive floral designs and curving up to a rounded lip.

*Diameter, 17 inches.*

352—COPPER BRASERO

*Spanish, Seventeenth Century*

*50.-* Ovoidal, with flat rim molded, and two bail handles with turned ornamentation. Hammered decoration of crude floral forms.

*Diameter, 17¼ inches.*

353—BRASS PLAQUE

*Italian, Sixteenth Century*

*25.-* Punched borders of leaf design on the marly, the cavetto decorated, inside of a ring of lettering, with a large repoussé medallion showing a nymph and faun seated at opposite sides of a fountain, below which lies a bunch of grapes.

*Diameter, 14½ inches.*

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**354—BRASS PLAQUE**

*Italian, Sixteenth Century*

**25-** In the cavetto a repoussé medallion picturing Saint George and the Dragon, surrounded by an obscure band of lettering, and the sides of the cavetto fluted in fig pattern. Narrow marly with punched borders.

*Diameter, 16 $\frac{1}{4}$  inches.*

**355—BRASS PLAQUE**

*Dutch, Seventeenth Century*

**20.-** On the marly ovate borders, repoussé, within intertwining borders of punched pellets, and in the cavetto a vase of flowers repoussé within punched and chased scroll borders.

*Diameter, 17 $\frac{1}{2}$  inches.*

**356—BRASS PLAQUE**

*Italian, Sixteenth Century*

**20.-** Cavetto given to a repoussé medallion picturing a standing figure within an interesting scroll of fig pattern. Broad marly ornamented with a scroll punctuated by large bunches of grapes.

*Diameter, 19 $\frac{1}{2}$  inches.*

**357—BRASS PLAQUE**

*Italian, Sixteenth Century*

**110.-** Motive of the principal medallion decoration, Caleb and Joshua bearing on their shoulders the grapes of Eshcol. The medallion is surrounded by a sinuous scroll enclosing floral motives, and the rim shows two punched borders.

*Diameter, 14 $\frac{1}{2}$  inches.*

*(Illustrated)*

**358—BRASS PLAQUE**

*Italian, Sixteenth Century*

**35-** The medallion, repoussé and further embossed, presents an elaborate picture of the Annunciation, with Mary kneeling at a prie-dieu, and the Angel of the Lord kneeling before her at the opposite side, with a vase of flowers. Surrounded by two bands of lettering. On the rim a border of consecutive arches with floral pendants.

*Diameter, 16 $\frac{1}{4}$  inches.*

*(Illustrated)*



357



358



359

359—BRASS PLAQUE

*Italian, Sixteenth Century*

30. Adam and Eve in the Garden, appearing under the Tree, about which a serpent twines, embossed in high and low relief. About this a ring of embossed floral designs surrounded by a ring of lettering. On the rim two foliar borders.

*Diameter, 16 $\frac{1}{4}$  inches.*

*(Illustrated)*

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360—BRASS PLAQUE

*Italian, Eighteenth Century*

**60.-** Repoussé medallion picturing the Annunciation. This surrounded by a border of floral scrolls. Marly with punched borders of flowerets and primitive designs.

*Diameter, 16½ inches.*

361—BRASS PLAQUE

*Italian, Sixteenth Century*

**20.-** Repoussé medallion picturing the Lamb of Saint John, and around it molded rings. Narrow marly with molded edge.

*Diameter, 14¾ inches.*

362—BRASS PLAQUE

*Italian, Seventeenth Century*

**20.-** On the rim two borders of scrolled designs, and around the edge of the cavetto a repetition of one of them. Within this a band of gracefully scrolled figures showing sinuous boundaries and enclosing a repoussé medallion of formal design.

*Diameter, 15¾ inches.*

363—BRASS PLAQUE

*Italian, Sixteenth Century*

**25.-** At the center a repoussé medallion in the form of a blossom with palmate petals and mounded center of seeds, and between the petals darts. This is surrounded, outside a conch shell border, by an unusual and interesting border of primitively designed dragons and birds.

*Diameter, 14¼ inches.*

364—BRASS PLAQUE

*Italian, Sixteenth Century*

**27.50** The principal decoration a repoussé medallion picturing a spirited Saint George and the Dragon. Around this is Gothic lettering, and on the rim are two borders.

*Diameter, 14 inches.*

365—BRASS PLAQUE

*Italian, Sixteenth Century*

**25.-** Repoussé medallion of fig design in sinuous radiations from a roped center. Around this two rows of lettering, a border of depressions, and on the rim a single punched border.

*Diameter, 15¼ inches.*



366—REPOUSSÉ BRASS PLAQUE

*Dutch, Fifteenth Century*

70.-

In the broad cavetto a representation of the contemplated sacrifice of Isaac, the fire burning on the opposite side of the tree, and aloft the angel on a cloud, restraining the sword of Abraham. The whole scene in a forest scroll. Wide rim with molded edge, ornamented with running animals and with the figure of a hunter blowing his horn.

*Diameter, 30 inches.*

*(Illustrated)*

367—BRASS PLAQUE

*Italian, Sixteenth Century*

60.-

Broad but shallow cavetto showing the fig designs around the sides and two borders of lettering. These surround a medallion picturing Adam and Eve under the Tree, about which the serpent is entwined, and detached floral sprays as of a garden, with a castellated building at one side. Bordered with fig designs.

*Diameter, 16 inches.*

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368—BRASS PLAQUE

*Italian, Sixteenth Century*

1750

Cavetto of smooth sides, enclosing a repoussé medallion of composite stellate and floral forms. Rim punched with a single border.

*Diameter, 15½ inches.*

369—BRASS PLAQUE

*Italian, Sixteenth Century*

20.

Shallow cavetto and broad flaring rim. Repoussé medallion of fig pattern, surrounded by a border of Gothic lettering. Two rim borders.

*Diameter, 15½ inches.*

370—BRASS PLAQUE

*Italian, Sixteenth Century*

20.

Large medallion embossed with the Agnus Dei, bearing the Cross and filets and standing in a field of growing plants. Enclosed with a ring of Gothic lettering, and on the rim a border of sheaves.

*Diameter, 15¾ inches.*

371—BRASS PLAQUE

*Italian, Sixteenth Century*

1750

The chief decoration an angel with the Tablets of the Law, repoussé in a large medallion which is surrounded by a scrolling border enclosing floral designs. Incised border on the rim.

*Diameter, 15½ inches.*

372—ANTIQUE ITALIAN BRASS PLAQUE

In the cavetto two rings of Gothic lettering surround a petal medallion bearing a laureled head. Sides of the cavetto smooth, and the flat molded rim punched with a border of fileted trefoils.

*Diameter, 17¼ inches.*

373—BRASS PLAQUE

*Italian, Sixteenth Century*

1750

Repoussé medallion in the fig pattern, radiating sinuously about a cord border. Single broad band of lettering. On the rim a single border of formal designs.

*Diameter, 15¾ inches.*

374—BRASS PLAQUE

*Italian, Sixteenth Century*

1750

Around a petal medallion a larger medallion embossed with lyre-shaped figures supporting goblets of flowers, alternating with wheat sheaves and conventional floral designs. Around this a ring of Gothic lettering in relief, and a punched border of scrolling leaf patterns. The rim punched with borders of blossoms and conventional vase designs.

*Diameter, 16 inches.*

375—BRASS PLAQUE

*Italian, Sixteenth Century*

20-

Medallion picturing the Crowning of the Virgin. The Virgin stands with the Child in her arms, both surrounded by a radiant halo. Above her head two angels support the crown. Four borders.

*Diameter, 16 inches.*

376—BRASS PLAQUE

*Italian, Sixteenth Century*

1750

The medallion presents a design unusual among these plaques, of six pomegranates with intervening branches of leaves. Border of lettering and a leaf border within the cavetto, and a trefoil border with fillets on the rim.

*Diameter, 16 $\frac{3}{4}$  inches.*

377—BRASS PLAQUE

*Italian, Sixteenth Century*

70-

In the cavetto, within two circles of lettering, a repoussé medallion picturing the Annunciation. Sides of the cavetto fluted in fig pattern, and the branching marly punched with borders of leaf design in formal figures.

*Diameter, 17 $\frac{1}{4}$  inches.*

378—BRASS PLAQUE

*Italian, Sixteenth Century*

15-

Shallow cavetto and narrow marly, the marly bordered with a punched design including a form of the fleur-de-lys. Medallion of the fig pattern, repoussé, surrounded by a bold border in similar design, and this encircled by a band of lettering.

*Diameter, 15 $\frac{3}{4}$  inches.*

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379—BRASS PLAQUE

*Italian, Sixteenth Century*

*275* Molded marly punched with two circles of primitive designs. Shallow cavetto in which another punched border appears around the sides, and within a band of lettering a bold border in fig design surrounding the medallion head of an emperor.

*Diameter, 19 inches.*

380—BRASS PLAQUE

*Dutch, Seventeenth Century*

*375* Within a repoussé medallion bordered with bosses a representation of Joshua and Caleb, with the grapes of Eshcol between them, and on the marly borders of ovate figures and intertwining scrolls.

*Diameter, 20 $\frac{3}{4}$  inches.*

381—BRASS PLAQUE

*Italian, Sixteenth Century*

*20-* The narrow molded rim punched with borders of detached conventional and floral designs. In the cavetto, surrounded by a border of lettering, a medallion in which the Angel of the Annunciation kneels before Mary, who is at a prie-dieu, above her head the Dove of the Holy Spirit.

*Diameter, 15 $\frac{1}{4}$  inches.*

382—BRASS PLAQUE

*Italian, Sixteenth Century*

*175* Shallow cavetto, with sides fluted in fig pattern, surrounding two bands of Gothic lettering partly obliterated, and these followed by a repoussé band of petal forms, enclosing a laureled medallion head. The rim with molded edge has a punched decoration.

*Diameter, 16 $\frac{1}{2}$  inches.*



383—PAIR BRASS CANTAROS

*Spanish, Seventeenth Century*

**120-** Conventional form with recurring loop handle, to which is attached by a chain the dome cover of bell shape, with a vase finial.

*Height, 19 inches.*

*(Illustrated)*

384—COPPER CANTARO

*Spanish, Seventeenth Century*

**40-** Inverted bell-shape on spreading foot; broad rounded shoulder and straight cylindrical neck; dome cover attached by chain to the loop handle connecting neck and shoulder.

*Height, 16½ inches.*

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385—BRASS PLAQUE

*Italian, Sixteenth Century*

2250

Narrow marly with punched border, and broad cavetto with sides fluted in the fig design. Centered by a fig medallion spirally scrolled around a boss, and this followed by a border of larger design and a nearly obliterated band of lettering.

*Diameter, 19 inches.*

386—HAMMERED COPPER BRASERO WITH COVER

*Spanish, Seventeenth Century*

15-

Low cauldron shape with narrow flaring rim and two loop handles; on three animal-claw feet. Ovoidal dome cover with handle of crossed rings. Both pieces ornamented in alternating spiral leaves and godroons.

*Diameter, 17 inches.*

387—REPOUSSÉ BRASS PLAQUE

*Dutch, Seventeenth Century*

35-

In the cavetto, a medallion in repoussé work with punched and chased details representing Caleb and Joshua in mediaeval Dutch costume, carrying on a bar resting on their shoulders the grapes of Eshcol. This is surrounded by a serpentine scroll composed of bunches of grapes and their leaves. On the broad rim with molded edges two borders of successive ovate forms, repoussé, within sinuous scrolls of punched pellets.

*Diameter, 21 inches.*





VIEW OF GRAND SALON IN MR. CLARKE'S RESIDENCE

## THIRD SESSION

FRIDAY AFTERNOON, JANUARY 9, 1925

AT THE AMERICAN ART GALLERIES  
BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 388 to 583 inclusive

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ITALIAN XVI AND XVII CENTURY VELVET CUSHIONS,  
EMBROIDERED BANNERS, ESCUTCHEONS, TABLE  
COVERS, VALANCES AND HANGINGS

388—LOT OF TWELVE GOLD TASSELS, ASSORTED

10.-

389—PAIR CANDLE-STAND MATS

10.-

Circular fragments of Sixteenth Century gros-point, with olive  
velvet edging.

390—TWO CANDLE-STAND MATS

6.-

Square, formed of fragments of Seventeenth Century jardinière  
velvet.

391—CRUCIFORM FRAGMENT OF EMBROIDERED VELVET

15.-

*Italian, Sixteenth Century*  
Olive-green velvet of soft sheen, embroidered with sinuous scrolls  
of gold thread, picked out with silver, and displaying at the  
top of the cross and on both arms angels of white silk embroi-  
dered with gold.

392—GOTHIC VELVET FRAGMENT

*Fifteenth Century*

750

An irregularly shaped fragment of Gothic velvet, olive with a  
soft sheen and designs of blossoms and tracery, edged with gold  
galloons.

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393—RENAISSANCE EMBROIDERED BOURSE

*Italian, Sixteenth Century*

12.-

Silk ground of a darkened silver tone embroidered in the center with a cruciform figure of four floral designs and an intermediate X-cross. This work is done in silver thread, and silver again appears in the floral scrolls at the corners, embracing conventional butterflies more or less of Chinese suggestion. Intermediate are scrolls patterned after the Chinese emblematic bats, and worked in rich emerald and soft apricot shades.

394—FRAMED ESCUTCHEON

*Italian, Sixteenth Century*

195.

Embroidered in silk and gold, and enclosing the figure of a bishop, seated and holding his crozier.

395—CARVED GILT FRAME AND EMBROIDERED ESCUTCHEON

*Italian, Eighteenth Century*

25.-

The frame a broad and scrolled formal fan-shape, with angels mounting the shoulders and floral pendants draping the sides. The escutcheon, in gold, silver and silk embroidery, presenting the figure of a standing pope.

*Height, 10½ inches.*

396—EMBROIDERED ESCUTCHEON

*Italian, Sixteenth Century*

196.

A churchly escutcheon, on maroon velvet embroidered in silver and gold thread, with a series of devices, and jeweled. At the top a cross, and below it two angels supporting a crown. On the oval field, below, a larger cross, and the initials I. H. S.

*Height, 9¾ inches.*

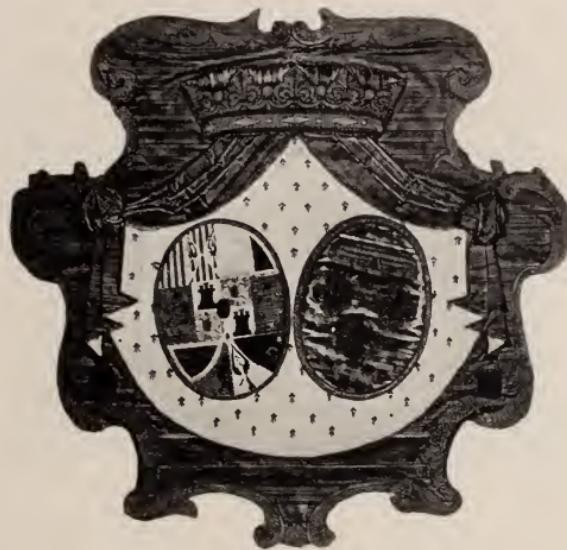
397—JARDINIÈRE VELVET BANNER

*Italian, Seventeenth Century*

40.-

In the rich floral embossing on the silvery white ground the notes of wine-color are widely distributed, while the scrolls in green are dotted with a pale écrù and exhibit a rich golden sheen. Galloon border and jardinière fringe.

*Length, 25 inches; width, 20 inches.*



398—EMBROIDERED VELVET ESCUTCHEON *Seventeenth Century*

*40-* Red velvet outlined with a silver embroidery in the form of an escutcheon, and draped within, under a crown. Beneath the draperies is disclosed a light ground in ermine pattern, and on it are two oval escutcheons, one with many quarterings.

(Illustrated)

399—EMBROIDERED ESCUTCHEON, IN SILVER AND SILK

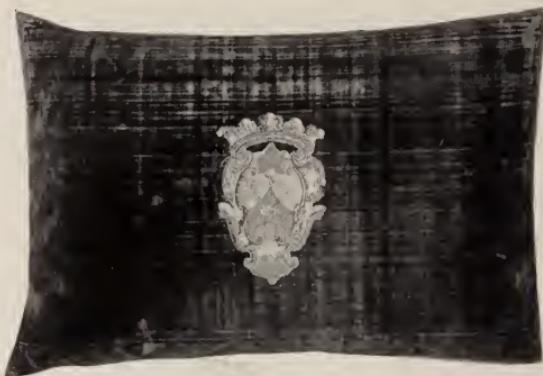
*Seventeenth Century*

*75-* Surmounted by a crown and draped with garlands. At the center a disk spangled with stars, crossed by a band supporting fishes and a pair of scales, the whole upon a crossed sword and battle-axe.

*Height, 38 inches; width, 26 inches.*

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400—PAIR GARNET VELVET CUSHIONS *Italian, Sixteenth Century*  
**125.-** Oblong; rich garnet velvet, on which are applied two escutcheons, one in silver embroidery, one embroidered in silk on a ground of old-golden hue.  
(Illustrated)

401—PAIR CORAL-RED VELVET CUSHIONS *Italian, Sixteenth Century*  
**50.-** Oblong, covered with coral-red velvet, banded with gold galloon.

402—PAIR RUBY-RED VELVET CUSHIONS *Italian, Sixteenth Century*  
**50.-** Oblong, covered with Sixteenth Century velvet with a soft ruby-red sheen and banded with gold galloon.



403—JARDINIÈRE VELVET CUSHION      *Italian, Seventeenth Century*

**55-** Oblong, covered with jardinière velvet in the rich and deep, and in the lighter tones, on a characteristic silvery ground; bound in galloon.

(Illustrated)

404—VELVET CUSHION      *Italian, Sixteenth Century*

**27.50** Square, covered with rich dark crimson Italian velvet of the Sixteenth Century.

405—RUBY VELVET CUSHION      *Italian, Sixteenth Century*

**120-** Covered with rich ruby velvet on which is mounted an escutcheon in silver and gold embroidery picturing a lion upholding on its forepaws a castle tower.

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406—ITALIAN JARDINIÈRE VELVET CUSHION *Seventeenth Century*

**55-** Covered with jardinière velvet in rich tones, and having jardinière velvet tassels at the four corners.

*(Illustrated)*

407—FOUR SOFA CUSHIONS *Italian, Eighteenth Century*

**60.-** Both sides covered with silk damask of old-gold hue, in floral design with medallions.

408—SCUTARI VELVET SEAT CUSHION *Seventeenth Century*

**325** Two longitudinal borders in a pointed design, and across the ends bands with formal pendants, all in ruby tones on a fawn ground. These bound a striped field in ruby and blue on a similar ground.

*Length, 39 inches; width, 23 inches.*



409—ITALIAN DOUBLE-SIDED CUSHION

*35-* One side covered with Seventeenth Century jardinière velvet, the other side with cherry-red Italian velvet of the Seventeenth Century, and the whole surrounded with jardinière fringe. On the velvet side has been superimposed a royal escutcheon, finely embroidered in gold, silver and silk.

(Illustrated)

410—PAIR EMERALD EMBROIDERED CUSHIONS

*Italian, Seventeenth Century*

*55-* Square, embroidered in jardinière silks and silver thread with a floral wreath enclosing a lion, and formal corners of foliations, on a ground of dark emerald velvet.

411—ITALIAN JARDINIÈRE VELVET CUSHION *Seventeenth Century*

*55-* Square, covered with jardinière velvet, displaying rich and deep colors on the silvery ground. Bordered with green silk fringe.

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412—EMBROIDERED SILK CUSHION      *French, Eighteenth Century*

**65-**      Square; silk of a soft purplish-red, *semé* with blossom sprays in gold embroidery.  
(Illustrated)

413—RUBY VELVET BANNER      *Seventeenth Century*

**50-**      Broad top, terminating below in two elongated points, between which hangs a small scrolled pendant; above this a rosette. Within the broad top an oblong of galloon encloses an ecclesiastical escutcheon, and the whole is bordered with galloon.

*Length, 5 feet; width, 3 feet 4 inches.*



414—ECCLESIASTICAL ESCUTCHEON ON DAMASK PANEL

*Italian, Eighteenth Century*

35.-

On a background of maroon damask an archbishop's hat with draped tassels appears in green silk, the tassels embracing an escutcheon embroidered in silk with a predominant tawny yellow tone, and supporting a lion rampant above a causeway. The embroideries picked out with gold thread. Galloon border with gold tassels.

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415—VELVET BANNER

*Seventeenth Century*

*45* Deep red velvet, with a brilliant ruby sheen, bordered with broad gold galloon, and at the centre a large escutcheon embracing numerous smaller ones and surmounted by a coronet.

*Length, 4 feet; width, 2 feet 3 inches.*

416—VELVET AND EMBROIDERY BANNER

*Seventeenth Century*

*190* Green velvet of deep emerald tone with a light sheen, covered with heavy embroideries of gold and silver in large foliations, and with blossoming flower designs. At center a large shield of plain velvet, to which are attached four varied escutcheons.

*Length, 3 feet 8 inches; width, 8 feet.*

417—EMBROIDERED VELVET BANNER

*Spanish, Seventeenth Century*

*100* Blue green velvet of brilliant lustre, heavily embroidered in silver with long and graceful foliations and intervening floral sprays. Bordered with gold galloon.

*Length, 3 feet; width, 9 feet 9 inches.*

418—EMBROIDERED VELVET BANNER—*From Italian, Seventeenth Century*

*115* Polished scrolls in old golden tone on ruby velvet surround a medallion embroidered in colors and gold, picturing the Virgin crowned supported by angels.

419—EMBROIDERED VELVET BANNER—*Italian, Seventeenth Century*

*65* Bordered by galloon and blue silver fringe, it is patterned with four foliated panels in the corners, defined by broad silver galloon. Within each panel is a formal figure of intricate design of silver embroideries, and between the panels the central part of the banner is quilted in foliar and convoluted designs.

*Length, 30 inches; width, 40 inches.*

420—EMBROIDERED VELVET CHURCH BANNER

*Italian, Sixteenth Century*

100-  
Velvet of rich dark green with a beautiful sheen. Embroidered in silk, silver and gold, with a medallion of the earth enfolded in clouds and bearing the letters, T. H. S. Overhead a crown, and at the sides flanking scrolls.

*Length, 4 feet, width, 2 feet 8 inches.*

421—SERRATED VELVET COVER

*Seventeenth Century*

35-  
Rectilinear, with an oblong field of ruby tone, and patterned in palm designs and floral panels. Parallelled by two borders of formal pattern on a light ground, the chain of principal devices in a dark plum color.

*Length, 82 inches, width, 25 inches.*

422—VELVET COVERED CHEST

*Italian, Sixteenth Century*

70-  
Oblong, with hinged lid and knob handle; two bail handles at ends. Covered with Italian red velvet of the Sixteenth Century and four needlepoint panels.

*Length, 24 $\frac{1}{2}$  inches.*

423—TWO JARDINIÈRE VELVET WALL STRIES

*Italian, Seventeenth Century*

10-  
One bordered with embossed silk, the other with gold galloon. Both of cut and muent velvet, the one in greenish and soft citron tones, the other flushed with rose amid its olive and emerald tones on a bright silvery ground.

*Length, 21 inches; width, 6 inches.*

424—EMBROIDERED VELVET PANEL

*Italian, Sixteenth Century*

95-  
Red velvet of dark cherry tone, embroidered in polychrome silks and gold thread, with an upright oblong panel depicting a richly designed monstrance supported by two angels. This is surrounded by a scroll border of quatrefoil and pointed leaf design, also embroidered.

*Length, 23 inches, width, 18 inches.*

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425—EMBROIDERED VELVET PANEL *Italian, Sixteenth Century*

**35.-** Part of an orphrey of olive velvet with a light sheen, embroidered with standing figures of saints, in two niches, one above the other. The niches in gold embroidery, picked out with silver, and the figures in embroideries of gold, silver and silk.

*Length, 31 inches.*

426—EMBOSSED VELVET WALL HANGING

*Italian, Seventeenth Century*

**100.-** Emerald velvet having a brilliant sheen, embossed with minute scrolls and floral and fruit designs, among which the pomegranate may be detected, and amid which appears a fanciful and eccentric lattice disclosed in the golden-écrù ground.

*Height, 3 feet 4 inches; length, 7 feet 2 inches.*

427—OLIVE VELVET TABLE COVER *Italian, Seventeenth Century*

**15.-** Square, of olive velvet with a golden-olive sheen and gold fringe.

*Length, 39½ inches; width, 37½ inches.*

428—JARDINIÈRE VELVET TABLE COVER

*Italian, Seventeenth Century*

**40.-** Oblong panel in a very rich design of the jardinière velvet, surrounded by a jardinière border picturing leaf scrolls in ruby on a light ground, with a suggestion of turquoise in the border.

*Length, 47 inches; width, 22 inches.*

429—EMERALD-GREEN SILK VELVET TABLE COVER

*Italian, Seventeenth Century*

**10.-** Oblong, in a checkered or fine lattice design, with a soft sheen.

*Length, 49 inches; width, 19½ inches.*

430—JARDINIÈRE VELVET TABLE COVER

*Italian, Seventeenth Century*

**230.-** Oblong, the jardinière velvet in bold designs, and including notes of rich azure and a glowing old-gold. Gold galloon border.

*Length, 4 feet 8 inches; width, 2 feet 5 inches.*

431—EMBOSSED VELVET TABLE COVER *Italian, Seventeenth Century*

**25.-** Deep dark red, patterned with affluent floral scrolls in cut and uncut velvet. Gold galloon edge.

*Length, 4 feet 3 inches; width, 21 inches.*

432—EMBOSSED VELVET TABLE COVER *Italian, Seventeenth Century*

**27.50** Rich and deep wine color, with a soft luster patterned with scrolls, which among other motives exhibit the tulip design. Edged with gold lace.

*Length, 4 feet; width, 2 feet.*

433—EMBOSSED VELVET TABLE COVER *Italian, Seventeenth Century*

**80.-** Rose velvet with a shimmering bloom, the embossed designs in rich foliations, scrolls and vase forms. Border of gold galloon.

*Length, 5 feet 5 inches; width, 23 inches.*

434—SILK BROCADE TABLE COVER *Spanish, Eighteenth Century*

**85.-** Softly brilliant ground of silvery white, with a rich adornment of varied floral forms in rose tints, gold and green, with incidental variations.

*Length, 6 feet 3 inches; width, 6 feet 3 inches.*

435—UNUSUAL ECCLESIASTICAL VESTMENT

**45.-** *French, Seventeenth Century*

A strip resembling the central orphreys of a chasuble, with neck hole, formed of uncut emerald velvet patterned with a design of rich and graceful floral scrolls, detached, and each outlined in gold embroidery. A fabric exquisite as it is unusual.

436—SILK BROCADE COPE *Spanish, Eighteenth Century*

**50.-** A resplendent display of gorgeous flowers on a silvery ground. The tones, especially those of rose and gold, shimmer in the shifting light and are relieved by contrasts of the rich green foliage.

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437—EMBROIDERED CHASUBLE      *Spanish, Seventeenth Century*

*6a-* Expansive embroideries in silver, blended with silk, in rich floral designs on ground of golden yellow, low in tone, the ground being a richly patterned damask. To this is added the embellishment of silver galloon and a border of carefully worked silver braid.

438—EMBROIDERED VELVET VALANCE      *Italian, Eighteenth Century*

*105-* Ruby velvet, rich in tone, heavily embroidered with a series of quatrefoils, each centered by a rosette, and between each two a defining ornament of liliform. At the top a border of silver galloon, and at the bottom a festooning of silk fringe.

*Depth, 12½ inches; length, 25 feet.*

439—RED VELVET DRAPED VALANCE      *Italian, Seventeenth Century*

*6a-* A remarkably brilliant red velvet, rich in its tonal quality, exhibiting a ruby sheen. Broad top, with a long point at either end, and three shorter points pendent between them, all bordered with galloon and ending in metallic tassels.

*Length, 5 feet 9 inches.*

440—EMERALD VELVET DROP-FRONT VALANCE

*30.-* Beautiful velvet with a rich sheen, all sides bound with gold galloon, on which a running scroll of floral design appears in silver.

*Length, 5 feet 11 inches; depth at center, 18 inches.*

441—EMBROIDERED VELVET VALANCE      *Spanish, Seventeenth Century*

*70.-* Dark red velvet, embroidered with silk of various tones in open scrolls looped and knotted, and connected together by tendrils embroidered in gold thread. Narrow borders embroidered in accord.

*Depth, 10 inches; length, 7 feet 6 inches.*

442—EMBOSSED VELVET VALANCE      *Italian, Seventeenth Century*

**30-** Cut and uncut velvet, patterned in pomegranate, crown, shell and vase designs, and a rich leaf scroll, the hue a rich wine color with light sheen. Bordered with silver-gilt galloon.

*Depth, 12 inches; length, 7 feet 4 inches.*

443—DAMASK AND GALLOON VALANCE      *Italian, Seventeenth Century*

**25-** Narrow strip of dark green damask, paneled and bordered with broad bands of richly worked gold galloon, its tone now quiet, subdued.

*Depth, 10 inches; length, 10 feet 8 inches.*

444—PAIR VELVET WALL HANGINGS      *Italian, Seventeenth Century*

**140-** Rich red velvet, with a beautiful and variable sheen, bordered with gold galloon, and exhibiting an oblong panel similarly bordered.

*Height, 7 feet 6 inches; width (each), 2 feet 6 inches.*

445—EMBROIDERED VELVET WALL HANGING      *Seventeenth Century*

**180-** Italian velvet of wine color, with a soft and brilliant sheen, covered with embroidery in gold, silver and silk, in Persian designs. The design in the center includes a foliated figure embracing floral motives, and between this central ornamentation and the formal corners are four quadrupeds *conchiant*, with human faces in rayed orbs appearing above their backs. Formal border with scrolls and medallions, and animals at the corners.

*Length, 4 feet 6 inches; width, 3 feet 1 inch.*

446—EMBROIDERED VELVET WALL PANEL

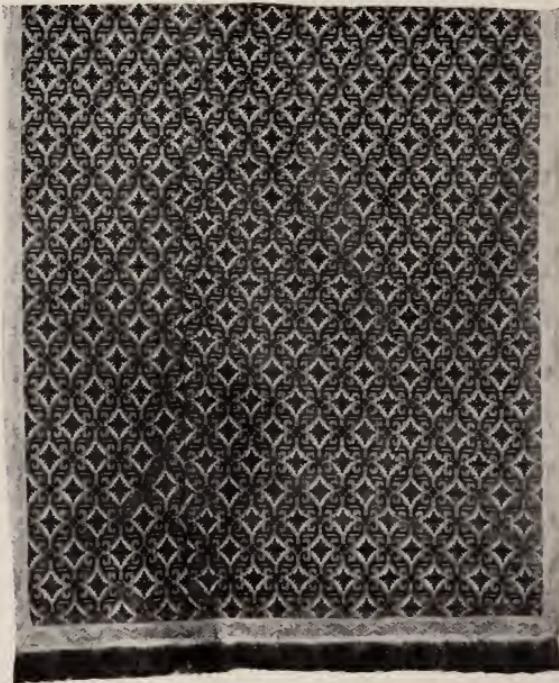
*Italian, Seventeenth Century*

**80-** Rich velvet with a light ruby sheen, the upper portion embroidered with a sinuous border in ovate design and centered with rosettes, about an oblong of silver galloon.

*Height, 55 inches; width, 20 inches.*

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447—PAIR ITALIAN EMBOSSED VELVET PORTIÈRES

*Seventeenth Century*

*220.-*

Golden-olive in tone, and very brilliant with its light sheen. The whole in a diamond lattice design, with floral centers and intervening S-scrolls on a diapered ground. Cut and uncut silk velvet of fine quality. Borders of gold galloon.

*Length, 7 feet 3 inches; width, 2 feet 11 inches.*

448—EMBOSSED GENOESE VELVET LAMBREQUIN *Seventeenth Century*

80.- The cut and uneut velvet in rich and shimmering wine color stands out in stately floral designs from a *drap d'or* ground. Bordered with gold galloon and a deep gold fringe.

*Length, 6 feet 10 inches; depth, 30 inches.*

SPANISH AND ITALIAN XV-XVIII CENTURY CARVED WOOD  
CAPITALS, PILASTERS, BRACKETS, ARCHITECTURAL  
ORNAMENTS, MIRRORS AND OTHER  
FURNITURE

*Pass*

449—SET OF FOUR CARVED CAPITALS *Spanish, Eighteenth Century*

Round column capitals, the tops having four incurvate sides, the balance carved in acanthus motive in high relief and gilded.

*Height, 5½ inches.*

450—PAIR CARVED AND GILDED WALL PANELS

*Spanish, Seventeenth Century*

10.- Plain boards, carved in high relief with prominent blossoms and branching acanthus scrolls, and the whole gilded.

*Height, 7½ inches; length, 19½ inches.*

451—PAIR CARVED GILT ORNAMENTAL STANDS

*French, Eighteenth Century*

10.- Carved in vase form, with foot and lip surrounded by olive-*perlé* moldings in relief, and the ovoidal body very richly carved in floral scroll form.

*Height, 6 inches.*

452—PAIR RECTANGULAR ORNAMENTAL PANELS

*Italian, Seventeenth Century*

10.- Recessed ground carved in high relief with scrolling floral designs, and gilded.

*Size, 6 by 7 inches.*

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453—PAIR WALL APPLIQUES *Italian, Eighteenth Century*

18.- Inverted bell shape, carved in relief with long and wavy lanceolate leaves, which radiate from a small trefoil of conventional scrolls. Below the top, encircled by a channeled molding. The molding and external leaves gilded, and the underleaves painted in grey.

*Height, 9 inches.*

454—SET OF THREE CARVED WOOD WALL APPLIQUES

30.- *French, Eighteenth Century*

Carved in openwork relief in the shell pattern, with wing, acanthus scrolls, and a C-scroll pendant, supporting a foliated shelf; all gilded.

*Height, 8 inches.*

455—SET OF FOUR CARVED WOOD ARCHITECTURAL FINIALS, GILDED

20.- *French, Eighteenth Century*

Boldly carved, in the form of inverted pear-shaped vases, with expanding foot and lip, the surface stippled and grooved, and ornamented with high relief carving.

*Height, 9½ inches.*

456—TWO CARVED WOOD ORNAMENTS, GILDED

*French, Eighteenth Century*

5.- Rosettes variously carved, in differing patterns.

*Diameter, 6 inches.*

457—SET OF FOUR CARVED WOOD ORNAMENTS, GILDED

*French, Nineteenth Century*

In the form of heraldic lion heads, carved in bold relief.

458—SET OF FOUR ARCHITECTURAL ORNAMENTS

*Italian, Seventeenth Century*

11.- Conventional blossoms in relief on an assemblage of scrolls, the whole carved in wood and gilded.

*Height, 6 inches; width, 5½ inches.*

459—PAIR ORNAMENTAL STANDS *Spanish, Eighteenth Century*

12.- Edged with a beaded molding, and carved in relief in a conventional lotus motive and with acanthus leaves, and the whole gilded.

*Height, 9¼ inches.*

460—CARVED GILT ADJUSTABLE BIBLE STAND

*Spanish, Seventeenth Century*

17.- Carved and pierced in the motive of a grapevine in bearing, enclosing a horizontal oval medallion. Skirted in formal floral scrolls.

*Length, 12¾ inches.*

461—CARVED GILT QUADRANGULAR STAND *French, Circa 1800*

20.- Skirted with a finely carved molding in pointed leaf design, the aprons in the form of rosettes, with festoons and pendants in wheat designs. The legs in cabriole form, with cloven feet, and carved above the knees with encircling bands of beads and leaves.

*Height, 13½ inches.*

462—PAIR CARVED AND GILDED BOX-CABINETS

*Spanish, Seventeenth Century*

30.- Rectangular, with removable dome top, and in the face an open oblong panel. Front and ends elaborately carved in conventional designs of floral derivation. Cover deeply carved with scrolling foliations in cavo-rilievo, and surmounted by a scrolled cresting.

*Length, 15 inches.*

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463—PAIR ORNAMENTAL CARVINGS, GILDED

*Italian, Eighteenth Century*

12.- Finials, carved in high relief in the form of cherubim, one looking straight at the observer, the other with gracious face turned toward the right.

*Height, 7 inches.*

464—ORNAMENTAL WOOD CARVING *Italian, Eighteenth Century*

8.- A cherubim carved in the round and gilded, the smiling face turned toward the left shoulder.

*Height, 8 inches.*

465—CARVED WOOD BRACKET *Spanish, Seventeenth Century*

6.- Carved in the form of serpentine scrolls, gilded, which embrace an escutcheon painted in colors and gold.

*Height, 8½ inches.*

466—PAIR CARVED WOOD BRACKETS *Spanish, Seventeenth Century*

16.- Carved and gilded in the form of serpentine scrolls embracing a painted and gilded escutcheon. Similar to the preceding.

*Height, 8½ inches.*

467—PAIR ORNAMENTAL WOOD CARVINGS

*Italian, Eighteenth Century*

26.- Figures of lions, one with head to left, the other with head to right, crouching on irregular plinths, and the whole gilded.

*Length, 9 inches.*

468—PAIR ORNAMENTAL WOOD CARVINGS, GILDED

*French, Eighteenth Century*

14.- In ovoidal vase form, with spreading foot and fluted lip. Boldly carved in high relief, the principal decoration an encircling band of animal-masks, the shell pattern and the fleur-de-lys, with festoons.

*Height, 11 inches.*

469—CARVED WOOD ORNAMENT, GILDED

5.-

Formed of scrolling leaves in vase form, with a base of depending leaves, and a crown with a cone finial.

*French, Eighteenth Century*

*Height, 11½ inches.*

470—CARVED AND GILDED ORNAMENT *Spanish, Eighteenth Century*

17.-

Carved as a peacock squatting, with wings partly extended and tail flaunted high. The ornamentation of the plumage incised.

*Height, 12¾ inches.*

471—PAIR CARVED WOOD ARCHITECTURAL ORNAMENTS, GILDED

20.-

In spreading vase shape, heavily carved in spiral lobes and intervening ribbons above a richly carved acanthus support. Surmounted by floral finials, ending in a globe.

*French, Eighteenth Century*

*Height, 13½ inches.*

472—PAIR CARVED WOOD FRAMES *Spanish, Seventeenth Century*

26.-

Enclosing the oblong picture frame, an arch with floral ornamentation carved in relief and supporting a mask at the top. Floral pendants in relief hang gracefully at the sides. Enclosing two antique gold earrings with repoussé floral ornamentation.

*Height, 15½ inches.*

473—CARVED WOOD ARCHITECTURAL ORNAMENT

8.-

Oblong; scrolling acanthus leaves carved in relief about a scrolling rosette with bulbous center, the whole gilded.

*Spanish, Seventeenth Century*

*Length, 15½ inches.*

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474—PAIR CARVED AND GILT FRAMES *Italian, Seventeenth Century*  
*24-* Oblong, flanked by animal-claws supporting volutes which are surmounted by caryatid heads, upholding a cornice. Scrolled pediment embracing an angel head, flanked by torches and having a vase and ball finial. The angel motive and scrolls reappear in the pendant.

*Height, 15½ inches.*

475—PAIR CARVED WOOD ARCHITECTURAL BRACKETS  
*10.-* *French, Eighteenth Century*  
Gilded. Ornamental carving in high relief and pierced, the carving displaying the shell pattern, acanthus scrolls, and at top a small blossom. Base molded, sides paneled, and top corniced.

*Height, 23 inches; wall projection, 16 inches.*

476—CARVED WOOD ARCHITECTURAL ORNAMENT, GILDED  
*7.-* *Italian, Seventeenth Century*  
Generally in arched form, deeply carved with volutes and the fig pattern, the top in acanthus scrolls, with a crest of a bunch of grapes.

*Height, 17½ inches.*

477—CARVED WOOD ARCHITECTURAL ORNAMENT, GILDED  
*9.-* *Italian, Seventeenth Century*  
Oblong, in arched form, pierced and scrolled, the base carved in relief with volutes flanking a shell pattern highly conventionalized, and surmounted by involved scrolls in acanthus motives.

*Height, 17½ inches; length, 18 inches.*

478—POLYCHROME HANGING ORNAMENT IN CARVED WOOD  
*50.-* *Italian, Sixteenth Century*  
In the form of three angels, carved in the round and floating about the globe, the angels naturalistically painted in the nude, the globe in a soft green, and a flowing drapery in rich vermillion.

*Diameter, 18 inches.*



479—PAIR CARVED WOOD GILT CABINETS

100.-

*Spanish, Seventeenth Century*

Oblong, with expanding front and ends, supported on heavily carved cyma scrolled feet which are continuous with the stiles. The latter carved with angels in relief and fruit pendants. Rails scrolled and supporting shell pendants, and on the top other angels in repose.

*Height, 19 inches.*

*(Illustrated)*

480—PAIR CARVED WOOD ARCHITECTURAL BRACKETS

15.-

*Eighteenth Century*

Upright oblong, with molded bases and simple, corniced tops. Carved in high relief with acanthus scrolls, volutes, pendants, and clusters of blossoms. The whole gilded.

*Height, 21½ inches.*

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481—PAIR CARVED WALNUT FOOTRESTS

*French, Eighteenth Century*

**200.-**

Scroll form, with short front legs serpentine, and taller back legs turned. Skirt decorated with rosettes in relief. Upholstered with Sixteenth Century Ispahan carpet, its ground a soft rose, and the ornamentation in golden-tawny tones, a soft seal brown, azure, pale turquoise and white.

*(Illustrated)*

482—CARVED GILT FOOTSTOOL

*French, Eighteenth Century*

**30.-**

Square, carved with acanthus motives in relief, which form the four feet and branch from them. Carpet covered.

483—FRENCH CARVED GILT FOOTSTOOL

*Louis XV*

**40-**

Oblong, deeply carved with *rocaille* and a variety of scrolls, with serpentine legs ending in volutes and blunt-pointed feet, the knees protuberant. Covering of Seventeenth Century jardinière velvet.



484—CARVED WOOD GILDED FOOTSTOOL

*60.-* *English, Eighteenth Century*

Serpentine outline, with rounded corners, serpentine skirt carved in relief, and cabriole legs, the knees carved with cartouches. Upholstered with Persian carpet of the Sixteenth Century.

*Pass*

(Illustrated)

485—PAIR CARVED WOOD ARCHITECTURAL WALL MEDALLIONS

*Italian, Seventeenth Century*

*—* Boldly carved volutes and acanthus scrolls, in high relief, radiating from a protruding center carved in scrolling form and surrounded by oval bosses.

*Diameter, 22 inches.*

486—CARVED AND GILT CABINET

*Italian, Seventeenth Century*

*45.-* Oblong, on four branching scroll feet. At the corners elaborately carved volutes supporting angels in high relief. Front and ends crested with pierced carvings of scrolls and angels.

*Height, 22½ inches.*

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487—PAIR METAL FOOTSTOOLS

*French, Eighteenth Century*

*150.-* Upholstered in Ispahan carpet of the Sixteenth Century. All sides serpentine, with rounded corners and cabriole legs, the ornamentation scrolled and pierced, and painted in rich reddish-brown with details gilded.

*(Illustrated)*

488—CARVED AND PAINTED FOOTSTOOL

*French, Louis XVI*

*40.-* Simple rails, molded, the corners carved in relief with framed rosettes, and the bulbous legs carved in relief with a dependent border in leaf and tongue motive. Oblong, covered with Seventeenth Century jardinière velvet.



489—FRENCH CARVED GILT FOOTSTOOL

*490-* Oblong, with swell front and bird's-claw feet. Front and sides looped with carved festoons, which stand clear of the rails. Upholstered in Seventeenth Century jardinière velvet.

*(Illustrated)*

490—FLORENTINE FOOTSTOOL

*17.50* Oblong, with four quadrilateral legs, tapering and spreading. Covered with Florentine velvet, cut and uncut in deep wine color on a light ground, of the Sixteenth Century.

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491



492

491—CARVED GILT FOOTSTOOL

*French, Louis XV*

*45.-* Oblong, with serpentine sides and scrolled legs, all carved in scroll form in high relief, and gilded. Upholstered in Seventeenth Century jardinière velvet.

492—PAIR OVAL FOOTSTOOLS

*Louis XVI*

*230.-* Walnut, carved in relief in formal designs, with boldly scrolled feet. Gros-point covering of floral design.



493



494

493—PAIR CARVED AND GILT FOOTSTOOLS *French, Late Louis XVI*  
*100.-* Oblong, with angular corners and square legs. Painted white, the skirt garlanded in gold relief, and the corners pinned with gold rosettes. Upholstered in Seventeenth Century jardinière velvet.

494—ITALIAN CARVED GILT FOOTSTOOL  
*45.-* Oblong, with broad end-legs and straight stretcher, molded with grooves. The legs carved with dolphin outlines, at either side of a panel carved in relief with a chain of leaves. Upholstered in Seventeenth Century jardinière velvet.

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495—CARVED WOOD AND FORGED IRON FOOTSTOOL

*Italian, Sixteenth Century*

25-

The back of wood, carved in cyma scroll, the bottom wood with swell front and molded. In front, forged iron scrolls, with leaves and blossoms. The wood and iron work gilded. Upholstered in jardinière velvet.

(Illustrated)

496—CARVED WOOD ARCHITECTURAL ORNAMENT

*Italian, Seventeenth Century*

12.50

Carved in the form of a flying angel and painted in naturalistic coloring, with wing and festooned drapery gilded.

*Length, 24 inches.*

497—PAIR CARVED AND GILT PILASTERS

*Italian, Eighteenth Century*

30-

Oblong panels on simply molded bases and with elaborate capitals, carved in relief on a recessed ground with sinuous acanthus scrolls.

*Height, 3 feet 10 inches.*



498—CARVED GILT WALL MIRROR      *French, Seventeenth Century*

40.—Horizontal oblong, carved with a molding of blossoms in high relief. Outside this a spread of scrolls, volutes and garlands on all sides, and at the top and bottom cherubim in high relief within carvings of the shell motive. The whole gilded.

*Height, 21½ inches; length, 24 inches.*

*(Illustrated)*

499—CARVED WOOD WALL MIRROR, GILDED

*French, Eighteenth Century*

10.—Square frame with a ribbon molding in high relief, surrounded by rich carvings of graceful acanthus scrolls.

*Height, 14 inches.*

*Pass.*

500—PAIR CARVED WOOD PILASTERS, GILDED

*Italian, Seventeenth Century*

Tall oblong columns of scroll deeply carved in relief, in the acanthus motive, with a mermaid peering from among them at the bottom. Simply carved cornice.

*Height, 4 feet 11 inches.*

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501—CARVED GILT WALL MIRROR      *Italian, Sixteenth Century*

*25.* Quadrangular, the base grooved and carved with pierced disks, the stiles richly carved and supporting a cornice molded in the egg and dart pattern and displaying rich acanthus scrolls. Frieze of five consecutive arches, and at either side chubby heads carved in high relief. The stiles exhibit a bead molding, a molding of vase-balusters, and bolder pendants in floral form.

*Height, 20 inches.*

502—CARVED GILT WALL MIRROR      *French, Seventeenth Century*

*35.-* Oval, carved with successive flutings, upturning at the margin. At the top a winged head in relief is flanked by volutes. The rectilinear mirror proper is surrounded by a high border carved in husk pattern.

*Height, 22½ inches.*

503—CARVED WOOD ESCUTCHEON IN POLYCHROME AND GOLD

*French, Sixteenth Century*

*20.-* On the shield numerous heraldic devices, including the three fleurs-de-lys, and about this the device of the Golden Fleece, all carved in relief and painted in polychrome. Surmounted by a crown and the whole surrounded by a scrolled frame pointed with blossoms.

*Height, 25 inches.*

*Pass.*

504—PAIR CARVED WOOD CANDLESTICKS, GILDED

*Italian, Eighteenth Century*

Three-branching body with stippled ground, adorned with heavy relief carvings in acanthus, rockery and scrolling palm leaf motives, the *bobèches* supported on the expanding shoulders, from which retreating concave scrolls converge and support a tangle of leaf scrolls that form the top. At the top a fourth socket.

*Height, 16 inches.*



VIEW OF MASTER'S BEDROOM IN MR. CLARKE'S RESIDENCE



505—CARVED WOOD WALL PANEL, IN POLYCHROME AND GILDING

*Italian, Fifteenth Century*

15.-

Rectilinear, with recessed ground, carved in high and protruding relief. The design is elaborately conceived, and depicts a mountain grotto, in the center of which the Virgin is enthroned, and holds in one hand a globe, with the Infant seated on her lap. Around her are devotional figures, kneeling, and playing musical instruments. Above at right is a basilica, and at left a curious dog, while aloft in the corners are angels borne upon clouds, and joining in the general musical theme.

*Height, 17½ inches; length, 21½ inches.*

506—CARVED WOOD AND GILDED BALUSTRADE

*Italian, Seventeenth Century*

150

Consisting of four spirally twisted columns, on molded bases and with elaborate capitals, the columns entwined with garlands carved in relief.

*Height of columns (each), 19½ inches.*

507—SET OF FOUR CARVED AND GILDED COLUMNS

*Italian, Seventeenth Century*

12.50

The columns spirally turned, and carved in high relief with a grapevine in bearing; the bases simply molded, and the capitals elaborately carved.

*Height (each), 16½ inches.*

508—SET OF FOUR GILDED COLUMNS *Spanish, Seventeenth Century*

20.-

The columns spiral, with stippled ground, and entwined by a freely bearing grapevine carved in relief, and the whole gilded. Tops and bases modern.

*Height, 23½ inches.*

509—PAIR CARVED AND PAINTED WOODEN FIGURES

*Italian, Sixteenth Century*

50.-

Chubby angels, with simple drapery, carved in postures of aerial floating.

*Height, 25 inches.*

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*Pass.*

510—PAIR CARVED WOOD WALL GARLANDS

*French, Eighteenth Century*

— Festoons of husks and blossoms, carved in high relief and gilded.

*Length, 27 inches.*

511—SET OF FOUR CARVED AND GILDED WALL PANELS

*Spanish, Seventeenth Century*

*20.-* Oblong, carved with an elaborate and tortuous array of acanthus scrolls, in high relief and gilded.

*Height, 18 inches; length, 29 inches.*

512—PAIR CARVED AND GILDED WALL PANELS

*Italian, Seventeenth Century*

*10.-* Oblong with recessed ground, bordered by a channeled molding. The ground carved in high relief with pendants of various blossoms.

*Height, 27 inches; width, 6½ inches.*

513—PAIR CARVED AND GILDED CHURCH PANELS

*Spanish, Seventeenth Century*

*70.-* Oblong, and expanding toward the top, carved in openwork and high relief, with acanthus scrolls of graceful curvature, embracing a cherubim. Gilded and painted, the cherubim's face and hair in naturalistic coloring.

*Height, 3 feet 8 inches.*

514—PAIR CARVED AND GILDED ARMORIAL WALL PANELS

*French, Eighteenth Century*

*55.-* Rectangular, carved in high relief on a recessed ground, which is incised in lattice pattern. Under a crown and surrounded by filets an escutcheon elaborately carved, and the whole painted and gilded.

*Height, 3 feet; length, 3 feet 3 inches.*

515—CARVED GILT LECTERN WITH PRICKET CANDLESTICKS

*French, Eighteenth Century*

*45.-* Stiles and stretchers in X-form, and all carved in vase and bulb motive; knob feet. Rail of book-rest has a scrolled character between the two vase-shaped candlesticks, and the top supports acroteria and a deep cresting. The carving highly ornate, and the whole richly gilded.

516—CARVED WOOD ESCUTCHEON, PAINTED AND GILDED

*Italian, Seventeenth Century*

10.- Seroled outline in bold relief, springing from a carved and pierced cartouche at the bottom, and expanding in circular and arched form, pierced in conventional leaf and blossom design. On the shield, which has a dark green ground, a dove and two blossoms carved in relief and gilded.

*Height, 25½ inches.*

517—CARVED WOOD ESCUTCHEON

*Italian, Sixteenth Century*

10.- An oval field, with a channeled molding, bears a gilded and jeweled cross, and upholds at the top a carving in crown form depicting castellated buildings. Carved in outstanding relief about the field a wreath of leaves and acorns. The whole in polychrome and gilded.

*Height, 16½ inches.*

518—ENGLISH CARVED OAK ESCUTCHEON

*Seventeenth Century*

15.- Of heavily scrolled outline, the two shoulders scrolled in heraldic bird's-heads; just below them two naturalistic birds carved in the round, each holding in its beak a pendant supporting a relief blossom. At either side and bottom masks in high relief, two of them supporting streamers. Highly embossed at centre a leaf medallion enclosing a shield, plain, bearing a chevron in relief.

*Height, 27 inches; width, 25 inches.*

519—CARVED WOOD ESCUTCHEON

*Italian, Sixteenth Century*

50.- Painted and gilded. The U-shaped shield standing out in bold relief from a framing of C and acanthus scrolls, and carved with devices in cavo-relievo, the lower device depicting a human figure before a tower. The shield surmounted by a head in armor, carved in relief, incised and plumed.

*Height, 27 inches.*

520—CARVED WOOD ESCUTCHEON, PAINTED AND GILDED

*French, Sixteenth Century*

17.50 A framing carved with acanthus and C-scrolls in volutes encompasses a U-shaped shield, surmounted by a highly conventional armored head crowned with drooping leaves. Freely carved in relief with the three fleur-de-lys, above a tree flanked by two climbing quadrupeds.

*Height, 28 inches.*

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521—CARVED WOOD ESCUTCHEON

*Fifteenth Century*

*30.* Painted in polychrome and gilded. The shield is carved and variously painted, with numeros devices including a kettle over a fire. Surmounting the shield is the head of a man in armor, draped with plumes. Surrounding the shield are various scrolls in acanthus motives.

*Height, 37 inches.*



522—RICHLY SCROLLED CARVED WOOD MIRROR, GILDED

*Italian, Sixteenth Century*

35-

The mirror horizontal oblong, enclosed by a very richly carved and undercut frame, all gilded, and supporting three laureled heads, all carved in high relief. One head centers the bottom, and two flank the mirror, amid the profusion of acanthus scrolls which are beaded at center, and at bottom two elaborate volutes.

*Height, 24 inches.*

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523—CARVED GILT WALL BRACKET WITH MIRROR

*Italian, Sixteenth Century*

15-

Boldly carved in high relief and pierced, about an oval, in a series of cyma scrolls and acanthus leaves and clusters of fruit; short arm projecting from base.

*Height, 25 inches.*

524—CARVED GILT MIRROR

*French, Eighteenth Century*

22<sup>50</sup>

Rectilinear, with an interior molding carved in eccentric design, the exterior carved with scrolls. On the face, which is pierced for three small circular mirrors, relief carvings of wide range, in leaf and scroll designs.

*Height, 30 inches.*

525—PAIR CARVED GILT FRAMES WITH EMBROIDERED ESCUTCHEONS

*Italian, Eighteenth Century*

15-

In scrolling inverted bell-shape, resting upon scrolled feet which are supported by octagonal bases with chamfered corners. From the cresting an angel peers forth. Escutcheons in gold, silver and silk embroidery, one surrounded by a legend, dated 1778.

*Height, 19 inches.*

526—CARVED GILT MIRROR

*French, Eighteenth Century*

35-

Rectilinear, with enlarged corners and intervening foliations. Carved in relief and openwork with blossom designs and acanthus scrolls.

*Height, 33 inches; width, 26½ inches.*

527—CARVED GILT AND PLATE GLASS WALL MIRROR

*Louis XVI Period*

37<sup>50</sup>

Upright oblong, the sides slender fluted columns with capstan bases and voluted capitals, supporting a frieze with frontal medallions and a cornice with beaded molding.

*Height, 44 inches; width, 23 inches.*



528—CARVED GILT WALL MIRROR

*French, Louis XIV*

35-

Quadrangular, the frame highly molded and pointed with blossoms carved in relief. Enclosed in a heavily carved and pierced framing, exhibiting the shell motive, C-scrolls, and an affluence of acanthus leaves. The whole gilded in a deep tone.

*Height, 33 inches.*

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529—CARVED WOOD SHRINE, IN GOLD AND POLYCHROME

*Spanish, Sixteenth Century*

15.-

Oblong, with a simply molded base, and supporting a cornice carved with numerous borders, including the dental and egg and dart motives, and a frieze of graceful floral scrolls. Two doors bearing angel-heads on trefoil and triangle. The interior repeats the motives of the cornice, and discloses a niche for the image.

*Height, 24 inches; width, 20 inches.*

530—PAIR CARVED WOOD RELIQUARIES IN FORM OF MONSTRANCES

*Italian, Seventeenth Century*

25:-

The standard heavily carved in acanthus motive, with wide-spreading scrolls, and supported on an oblong base, with concave corners and a furrowed molding. This supports a top scroll, carved in relief and pierced, surrounding an oval with heavily beaded border.

*Height, 23½ inches.*

531—CARVED WOOD GILDED GOTHIC SHRINE

*Italian, Fifteenth Century*

20.-

Upright oblong, on an architectural base, the stiles crudely incised with floral and geometrical designs, above them appearing rosettes in relief, and within the high pointed arch a relief carving of conventional scrolled form. Within a trefoil the head of an angel carved in bold relief, above a niche ornamented in relief and by incision.

*Height, 18 inches.*

532—CARVED WOOD BÉNITIER, GILDED *French, Sixteenth Century*

125-

The outstanding font at the base is of floral outline, and the shrine enclosure above, which undoubtedly held a crucifix, is surrounded by carvings in relief and undercut, which include all the symbols of the crucifixion. The whole framed in a carving of acanthus scrolls.

*Height, 20 inches.*



533—CARVED GILT WOOD RELIQUARY *Spanish, Seventeenth Century*

12.<sup>50</sup>  
Carved as an arched mass of freely scrolling acanthus leaves, surrounding an oblong frame carved with a special molding, and the whole resting on voluted feet. The background stippled.

(Illustrated)

Height, 22½ inches.

534—ORNATE CARVED AND GILDED SHRINE

*Italian, Sixteenth Century*

10.—Carved in openwork, high relief and undercutting, showing an abundant floral display which includes roses, lilies and other forms. Canopied with a crown carved in openwork scrolls, surrounded by an *olive-perlé* molding and scrolled blossom pendants.

Height, 26 inches.

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535—CARVED WOOD SHRINE IN GILT POLYCHROME

*Spanish, Sixteenth Century*

20.

Arched top with draperies, and crested with volute scrolls, between which appears the head of an angel carved in relief. Below the draperies appear two nude infant figures, at either side of the door, which is painted red and supports a heavy floral and foliar carving in gilt.

*Height, 30 inches.*



536—CARVED GILT MIRROR

*Seventeenth Century*

555- A heraldic carving of double-headed eagle design, supporting a crown, enclosing an oval mirror of plate glass.

*Height, 30 inches.*

*(Illustrated)*

537—CARVED GILT WALL SHRINE

*Italian, Seventeenth Century*

12<sup>50</sup> The small pedestal stands below a latticed background, and is overhung by a large canopy. On all sides are heavily carved C-scrolls, adorned with blossoms in relief, and the whole taking an arched form.

*Height, 25 inches; length, 35 inches.*

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538—PAIR CARVED WOOD POLYCHROME FIGURES, SUPPORTING CANDLE-  
STICKS

*Italian, Sixteenth Century*

80.

Two robust figures in walking posture, on plinths, holding up respectively in right and left hands ram's-horn cornucopias. In the opposite arms they hold architectural capitals. Clad in robes carved in heavy folds, and painted in sombre polychrome.

*Height, 31 inches.*

539—CARVED GILT AND POLYCHROME SHRINE

*Spanish, Sixteenth Century*

52.<sup>50</sup>

In arched form under a crown, the openwork stiles scrolled and surmounted by doves. Below these, angels which already assist in the support of the crown, grasp with their other hands the folds of a canopy while other angels below also draw aside the draperies. On the door the Infant, holding the cross and with his hand in a posture of blessing, is carved in bold relief.

*Height, 37 inches.*

540—CARVED WOOD SHRINE, GILDED *French, Eighteenth Century*

17.<sup>50</sup>

Fluted columns based on volutes, and with rich capitals, support an interrupted pediment of voluted scrolls, through the opening appearing a dove heraldically carved, and surmounted by a cresting enveloping an angel-head. Frieze richly scrolled, and above and below the arched niche angel-heads with spreading wings.

*Height, 38 inches.*

541—CARVED GILT CONSOLE STAND

*French, Louis XIV*

37.<sup>50</sup>

Oblong top, with recurring sides and front. Scrolled, pierced and incised skirt, in formal characteristic scrolls, and the cabriole leg adorned with pendants and scrolls between a shell-patterned top and a quadrilateral base, simply molded. The whole gilded.

*Height, 33½ inches.*

542—CARVED GILT CONSOLE STAND

*French, Eighteenth Century*

20.-

Semi-circular top, skirted with scrolled and small panels, the cabriole leg having a tapering foot, and carved in relief with formal designs.

*Height, 35 inches.*

543—CARVED GILT STAND

*French, Eighteenth Century*

40.-

In the form of a scrolling dolphin, head downward and based upon a convex shell, its tail supporting a large shell with concave side upward, and the whole gilded.

*Height, 39 inches.*

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544—CARVED WOOD WALL MIRROR, GILDED

*Spanish, Seventeenth Century*

30.-

Square; enlarged corners, the entire frame outlined by a border of multiple pyramidal design. Within this, and following the general outline, a heavily carved and pierced border in the elongated fig design, followed by a bead-and-leaf border and between them cartouches and corner rosettes in relief.

*Height, 64 inches.*

545—CARVED GILT WALL MIRROR

*French, Eighteenth Century*

41.<sup>50</sup>

Slender oblong in form, with a channeled molding lightly incised, rounded corners, a seroled and latticed cresting, and a seroled base with a shell form center. Around the glass a simple molding somewhat scrolled.

*Height, 59 inches; width, 14½ inches.*

546—CARVED GILT WALL MIRROR

*French, Eighteenth Century*

95.-

Upright, with rounded pediment, and at the top an oval mirror in a heavily molded frame. The larger general frame displays stiles scrolled and molded and draped with garlands, and the broad central section is given to intertwining vines. At either side peasants clinging to the vines reach for the fruit. Below the oval mirror an oblong molding defines a second mirror.

*Height, 4 feet 10 inches; width, 4 feet 2 inches.*

547—FRENCH CARVED GILT MANTEL MIRROR

*Eighteenth Century*

70.-

Rectilinear molded frame, with a cresting of pierced interlacing rings, ending in volutes, and surmounted by a vase and torch resting on seroled legs with animal heads and claw feet and draped with husk garlands. At the sides carved acanthus scrolls and at the base a shell and seroll pendant and volute feet.

*Length, 53 inches.*



548—CHIPPENDALE CARVED  
GILT WALL MIRR  
140.- ROR English,  
1760-1770

Upright oblong with rounded corners, richly carved in bold relief with a graceful display of scrolls and flowers. Over the top a high and ornate openwork cresting, carved in relief with garlands and acanthus scrolls, and the whole having a rich and brilliant gilding.

*Height, 6 feet 10  
inches; width, 2  
feet 7 inches.*

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549—FORGED IRON AND BRASS FALDISTOPO

*Italian. Sixteenth Century*

Spreading legs in union with rails and stiles, all spirally twisted, the rails with shovel feet and the arms supporting vase finials. At the crossing of the rails, forged blossoms. Arm stretchers turned in graceful and slender vase form. Red damask seat.

550—CARVED WOOD GILDED HALL CHAIR

Carved throughout in roccoco style, with scrolls, masques and rosettes, and spreading claw-feet, the shaped seat in scroll outline.

551—CARVED WALNUT SGABELLO

*Italian. Sixteenth Century*

Octagonal seat, molded; back of scrolled outline and deeply carved with acanthus and C-scrolls, a vase and a star. Scrolled legs with deep carvings in corresponding motives.

552—UPHOLSTERED CARVED WOOD SETTEE, GILDED

*Italian. Sixteenth Century*

Oblong, the seat with serpentine front and bordered with bosses. The arched back in cyma scrolls very heavily carved and displaying large blossoms in bold relief. The low arms are similar, in outline and ornamentation, and are continuous with the X-legs. Red velvet upholstery with a panel of embroidery and an escutcheon of many quarterings.

*Length, 4 feet.*

553—CARVED WOOD ARCHAEOLOGICAL ORNAMENT

*Italian. Sixteenth Century*

Painted in polychrome and gilded. Horizontal oblong, freely carved with large acanthus scrolls, with two birds perching on them, and over the center an angel.

*Length, 10 inches.*

*Price*



554—CARVED AND GILT MARBLE-TOPPED CONSOLE TABLE

*French, Louis XV*

10.

Oblong, with scroiled sides and front, tall cabriole legs, scroiled, and highly ornate skirt and underbraces. The carving in rich relief, depicting floral motives and formal scrolls, the skirt and the H-stretcher especially rich. The marble top in malachite tint, with soft polish.

*Length, 33 inches.*

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555—PAIR RICHLY CARVED ORNAMENTAL COLUMNS

55-

*Italian, Seventeenth Century*

Twisted columns, deeply carved and painted a rich red, supporting gilded Corinthian capitals. The columns are entwined with a grape vine in bearing, amidst which sits an infant Bacchus with outspread arms, the whole carved in high relief and the bunches of grapes overhanging. The vine gilded, the grapes black, and the Bacchus in naturalistic colors.

*Height, 44 inches.*

556—PAIR CARVED WOOD ARCHITECTURAL ORNAMENTS

20.-

*Italian, Sixteenth Century*

Upright oblong, painted in polychrome and gilded. Carved in high relief with a bird looking upwards, cartouches, and aloft a nude figure in the position of a caryatid.

*Height, 48 inches.*

557—PAIR CARVED WOOD CORNER ORNAMENTS

40.-

*Italian, Eighteenth Century*

Generally arched form, carved in open work and high relief, with scrolls, bulbs and blossoms, the whole gilded.

*Length, 43 inches.*

558—PAIR CARVED WOOD ARCHITECTURAL WALL ORNAMENTS, GILDED

35.-

*French, Seventeenth Century*

In sinuous scroll outline and carved with overlapping leaves in acanthus motives, accompanied by a rich floral ornamentation, also in high relief.

*Height, 57 inches.*

559—CARVED WOOD FIRE SCREEN, GILDED

20.-

*Spanish, Seventeenth Century*

Composed of two upright oblong panels set in a straight line on three animal-claw feet. Margins carved with beaded moldings, and a second molding defines the central ornamental panel, which is carved with acanthus motives and pendant fruit and flowers framing a cartouche.

*Height, 4 feet; length, 4 feet 9 inches.*

560—CARVED GILT DRAWINGROOM TABLE *French, Eighteenth Century*

35- Serpentine outline on all four sides, with expanded corners. Cabriole legs. The top carries a formal molding carved in relief and incised, and the deeply scrolled skirt is adorned with floral sprays and scrolls, and centred by a shell design. designs in scrolls, festoons, cartouches and long leaves, all carved in relief.

*Length, 41 inches.*

561—CARVED GILT CONSOLE TABLE *French, Eighteenth Century*

25- Serpentine sides and swell front, and cabriole legs with knees heavily carved in relief, and with cartouches and pendants. Skirt incised with a floral latticed ground, ornamented in relief with sprays and scrolls, and centred by a shell design.

*Height, 4 feet 4 inches*

562—CARVED AND GILT WOOD LOCK CHEST

*Spanish, Seventeenth Century*

50- Oblong, the cover incised with a shield molding. Under it, at the top of the chest, a frieze of scroll carved in relief at either side of a masque. Front and ends paneled and carved with scrolls, and two boldly carved moldings on a spreading base. Two swinging handles.

*Length, 4 feet 8 inches.*

563—PAIR CARVED AND GILDED OAKEN DOORS

*Italian, Seventeenth Century*

25- Rectangular, the outline in a deep molding. Recessed center, bordered by a molding, and enclosing an oval cartouche embellished with a relief carving in scroll form with incised details. The whole gilded.

*Height, 44 inches; width (each), 28 inches.*

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564—CARVED AND GILDED CASSONE      *Italian, Sixteenth Century*

45:-

The cover, with a molded edge, has a ground stippled with stars, and on this exhibits a cartouche between shell patterns, and a medallion enclosing a fowl, flanked by scrolls in graceful lilyform. Front carved in bold relief with three panels of mascarons, the larger panels between them being carved with scroll patterns surrounding cartouches which bear reclining nude figures.

*Length, 5 feet 7 inches.*

565—CARVED AND GILDED CABINET      *French, Eighteenth Century*

50.-

Upright oblong, on four heavily seroled feet. The skirt seroled in leaf and shell design, and the rail above it formally carved with scrolls in relief and grooved. Chamfered stiles and expanding sides, the back stiles winged in undercut relief with scrolls and pendants. The door bordered with scrolls in shell pattern. The tops bordered by volutes, and the deep cresting exhibiting a roccoco design with scrolls, lattice, vase forms and blossoms. Lined with Italian Sixteenth Century olive velvet.

*Height, 7 feet 5 inches.*

566—PAIR PALATIAL SWINGING DOORS

60.-

*Spanish, Seventeenth Century*

Carved wood, gilded. The faces an expanse of splendor, in the affluence of the relief carving, which with the ground space is entirely gilded. The ground is incised in lattice form, and the elaborate ornamentation includes rosettes, ovals, floral borders, C-scrolls, and small medallions, all in bold and varied carving.

*Height, 6 feet 9 inches; width, 2 feet 9 inches.*

567—PAIR CARVED AND GILDED PROCESSIONAL LANTERNS

110:-

*Italian, Sixteenth Century*

Hexagonal, the dome top surmounted by a torch finial; the whole supported by atlantes carved in the round and standing on brackets. At the feet of the atlantes cherubim are supported on volute brackets springing from the central post above a vase form. (Set in modern bases.) Equipped for electricity.

*Height, 8 feet 2 inches.*

568—PAIR CARVED WOOD WALL PANELS, GILDED

*Italian, Seventeenth Century*

**30.-** Complementing each other, with eyma seroled outline; carved in high relief in aeanthus motives, and pierced.

*Height, 41 inches; width (each), 19 inches.*

569—CARVED GILT HALL LANTERN *Italian, Sixteenth Century*

**45.-** Quadrilateral, with angel earyatids carved in high relief above aeanthus scrolls at the four corners. High, domed top, pierced and carved in bold relief. The bottom seroled in aeanthus foliage and converging in a large vase and knob finial or drop.

*Height, 44 inches.*

570—PAIR CARVED WOOD WALL PANELS, GILDED

*Italian, Seventeenth Century*

**25.-** Plain boards, carved in relief with flowers and fruits pendant from a masque.

*Height, 4 feet 7 inches.*

571—PAIR CARVED AND GILDED WALL PANELS

*Italian, Sixteenth Century*

**30.-** Upright oblong, with a gracefully branching bunch of aeanthus leaves at the top, from whieh at either side hang floral pendants. At center an angel overlooks a variety of ornaments, including scrolls in the fig pattern, a lily and C-serolls embraciing a shell. Below, a recurrence of the upper motives, scrolled in vase form.

*Height, 46 inches.*

572—PAIR CARVED WOOD TORCHÈRES *Italian, Seventeenth Century*

**85.-** The spiral, twisted columns painted in vermillion, and carved in relief in a twining grape-vine motive, the vine leaves gilded and the grapes and the birds that are peeking at them painted in black. Corinthian capitals, gilded. On square bases (new).

*Height, 58 inches.*

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573—PAIR CARVED WOOD TORCHÈRES

60.

*Spanish, Seventeenth Century*  
Triangular, heavily scrolled and otherwise adorned, with round tops and the typical Spanish foot. Silvered, and within the base, which shows pendent shells in the arches between the feet, gilded cartouches.

*Height, 47 inches.*

*(Illustrated)*

*Pass*

574—SET OF FOUR CARVED WOOD TORCHÈRES

—

*Spanish, Seventeenth Century*  
Silvered. Triangular, in vase motive, richly carved with volutes and acanthus scrolls, and with six cherubim in relief. On three animal-claw feet.

*Height, 50 inches.*

*(Illustrated)*

575—CARVED STANDING LANTERN ON A CARVED WALL APPLIQUE,  
BOTH GILDED

25.

*Italian, Seventeenth Century*

Slender tubular standard (the lower parts added) supporting an expanded tripartite top which upholds the three-sided lantern. Stiles scrolled in relief, carved and undercut, with blossoms and angel-heads, and the dome scrolled in acanthus motive, surmounted by a vase finial. The supporting bracket a maze of angels emerging from flowers.

*Total height, 5 feet 3 inches.*

576—PAIR CARVED WOOD GILDED COLUMNS

50.

*Italian, Seventeenth Century*

Columns in spiral twist, and painted red, and about them in outstanding relief huge bunches of grapes growing on a vine entanglement, the vine and fruit gilded. Gilded capitals. Quadrilateral bases incised and carved in relief.

*Height, 5 feet 7 inches.*



573



574

CARVED WOOD TORCHÈRES

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577—PAIR CARVED AND GILDED COLUMNS

50.-

*Italian, Seventeenth Century*

The columns carved in spirals, and painted in representation of marble. Ornamental capitals, gilded. Winding about the columns, grape vines in prolific bearing, carved in high relief and undercut, both the vines and fruit gilded, as are the flying birds which pause to attack the grapes. Midway are winged amorini, and near the base are rabbits. Square bases (new).

*Height, 5 feet 9 inches.*

578—PAIR CARVED WOOD AND GILDED TORCHÈRES

40.-

*French, Eighteenth Century*

Spreading base, richly carved with scrolling acanthus leaves, and surrounded by an egg and dart molding; four knob feet. This supports a column of squared and scrolled sections boldly carved in relief, especially the scrolls. Spreading, ovoidal top, with a border of husk design, the under surface carved in relief with ribbed panels carrying pendants of beads and other designs.

*Height, 6 feet.*

579—PAIR CARVED AND GILDED COLUMNS

75.-

*Italian, Seventeenth Century*

Quadrilateral base, ovoidal, incised and carved in bold relief. The column one of spiral twistings, deeply carved and exhibiting a rich display of grapes pendent from their vine. The vine-stem follows the spiral, and the leaves and fruit extend over the entire surface of the pillar. Voluted capital, and the whole richly gilded.

*Height, 6 feet.*

580—PAIR CARVED AND GILDED COLUMNS

65.-

*Italian, Seventeenth Century*

Near the foot an angel, amid rich scrolls, all carved in high relief. The upper section of the column grooved and carved in relief with an amplification of the *olive-perlé* motive. Richly carved capital, with volutes and acanthus scrolls.

*Height, 6 feet 4 inches.*

*Pass*

581—CARVED AND GILDED TORCHÈRE

*Spanish, Seventeenth Century*

Triangular base on three lion's-claw feet, above the feet heavily carved acanthus scrolls, and above these human heads carved in relief and supporting the branching foot of the main body of the torchère. This consists of a column in vase and baluster form, deeply grooved and carved in relief with human heads, acanthus scrolls and other motives.

*Height, 6 feet 4 inches.*

582—PAIR CARVED AND GILDED WALL COLUMNS

*Spanish, Seventeenth Century*

70.- Round columns, the lower section carved in bold relief with rich scrolls surrounding a mask, the ground painted red and the reliefs gilded. Above a broad thumb molding the columns, painted gray, are entwined with a grapevine in bearing, carved in relief, the vine and leaves gilded, the grapes blackened. Ionic capitals carved and gilded.

*Height, 7 feet 4 inches.*

583—SET OF FOUR STANDING CANDLABRA

*French, Eighteenth Century*

220.- The main part of the standard a slender and spirally twisted column, gilded, and carved in relief with detached blossoms which are painted chestnut color. (Modern extension toward base, and the four-light branches modern; equipped for electricity.)

*Height, 7 feet 7 inches.*



VIEW OF THE GRAND SALON IN MR. CLARKE'S RESIDENCE

# FOURTH AND LAST SESSION

SATURDAY AFTERNOON, JANUARY 10, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 584 to 774 inclusive

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## HISPANO-MORESQUE PLAQUES, CASTEL DURANTE VASES ITALIAN MAIOLICA AND DAMASCAN PLAQUES

**584—HISPANO-MORESQUE PLAQUE**

*Sixteenth Century*

*27.50*  
Ovoidal cavetto, with mounded center, and broad marly flaring lightly and curving downward at the edge. Cream glaze, with copper lustre decoration, its principal element the standing figure of a peculiarly armed man who holds up at arm's length two swords. About him the cavetto is filled with floral forms, and devices in which the endless knot appears. Similar decoration on the marly.

*Diameter, 13½ inches.*

**585—HISPANO-MORESQUE PLAQUE**

*Sixteenth Century*

*20.-*  
Shallow cavetto, with narrow, channeled marly. Glaze of rich cream, spangled with small floral devices in brilliant copper lustre, placed in concentric rings.

*Diameter, 11¼ inches.*

**586—HISPANO-MORESQUE PLAQUE**

*Sixteenth Century*

*30.-*  
Deep cavetto with straight sides finished with a molding, from which branches the wide rim; the mounded center molded with concentric rings. Rim molded in elongated fig design. Rich cream glaze, finely decorated in brilliant lustre on all surfaces. Floral designs with tendrils in eccentric touches appear in the lustre, among larger lustred figures. Around the sides a floral scroll enclosing lanceolate leaves. Cavetto crossed by two bands of lettering.

*Diameter, 16 inches.*

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587—HISPANO-MORESQUE PLAQUE

*Sixteenth Century*

45-

Broad rim molded in spirally elongated fig pattern in relief, the decoration in lustre on a cream glazed ground representing floral sprays, lattices and imbrications, and the edges touched with a glaze of lapis-blue. In the cavetto a stellate pattern in lustre, and a blue ridged umbo.

*Diameter, 15½ inches.*

588—HISPANO-MORESQUE PLAQUE

*Sixteenth Century*

30-

At centre a duck about to enter the water, in lustre on a cream ground, in a medallion surrounded by floral sprays, S-scrolls and palmate designs. Rim modeled in relief with conventional fig patterns, lustred, and penciled with conventional ornamentations in lustre on a cream ground. (Repaired.)

*Diameter, 15½ inches.*

589—HISPANO-MORESQUE PLAQUE

*Sixteenth Century*

21<sup>50</sup>

Ovoidal with slightly recurving brim. Cream glaze decorated in a golden-copper lustre with conventional floral patterns, and with liliiform designs in relief in the paste which are also covered with the brilliant lustre. (Slight repair at rim.)

*Diameter, 15¾ inches.*

590—HISPANO-MORESQUE PLAQUE

*Seventeenth Century*

35-

Deep ovoidal cavetto with umbo burnished with copper lustre and centred with lapis-blue, the cavetto decorated with lustre in conventional patterns on a cream-glazed ground. Broad and flaring rim in similar glaze and lustre, interrupted by three half-palmettes modeled in the paste, lustred, and glazed in lapis-blue.

*Diameter, 16 inches.*

591—HISPANO-MORESQUE PLAQUE

*Sixteenth Century*

*35.-* Broad flaring marly with a highly conventionalized serrate leaf pattern grooved in the paste and burnished with iridescent lustre, in a cream-glazed ground lustre-stippled. The ground continues in the cavetto, interrupted by lustred bands with scrolled reserves. A type not often found.

*Diameter, 16 inches.*

592—HISPANO-MORESQUE PLAQUE

*Sixteenth Century*

*50.-* Ovoidal cavetto with an upturned saucer-umbo burnished in brown lustre, the cavetto and broad flaring marly decorated with a floral scroll in brown lustre and lapis-blue glaze, the marly decoration including the date pattern modeled in the paste.

*Diameter, 16 inches.*

593—HISPANO-MORESQUE LUSTRE PLAQUE

*Sixteenth Century*

*45.-* Flaring rim modeled with the scrolling fig pattern, each member carrying a floral design in miniature; ovoidal cavetto with a sharp molding and adorned with floral or geometric designs in consecutive bands about an umbo medallion painted in lustre with a quadruped. (Repaired.)

*Diameter, 18½ inches.*

594—HISPANO-MORESQUE LUSTRE PLAQUE

*Sixteenth Century*

*95.-* Ovoidal cavetto with a flattened medallion at centre, and a flattened marly slightly convex. Cream glaze, and over it a close and diversified blossom and leaf ornamentation in remarkably brilliant copper lustre relieved by blossoms largely done in grayish lapis-lazuli blue.

*Diameter, 16½ inches.*

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595—PALISSY PLATE

*French, Sixteenth Century*

*35.-* Shallow and ovoidal, on a low and spreading foot. *Ajouré*, the design an interlacement of trefoil figures departing from a central medallion of flowers. Within the trefoils male and female heads in relief. Intervening blossoms and leaf clusters. Glazed in orange, green and blue, with touches of manganese; the heads in flesh color.

*Diameter, 8½ inches.*



596—CASTEL DURANTE PLAQUE *Italian, Early Sixteenth Century*

155.- Shallow ovoidal cavetto on short foot, and broad flaring marly. In the cavetto an escutcheon in rich lapis-lazuli blue, framed in light yellow and burnt orange, the sides of the cavetto adorned with a wreath of husk design. On the marly divers trophies, including a panel marked "SPORS," reserved in shaded cream tones within a rich lapis-blue ground.

*Diameter, 9 inches.*

*From the Mannheim Collection.*

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597—HISPANO-MORESQUE PLAQUE

*Sixteenth Century*

*20.1* Very slightly curved rim, around a very shallow bowl. Cream glaze decorated in a rich iridescent lustre, with a scroll of floral origin and highly conventional details.

*Diameter, 8½ inches.*

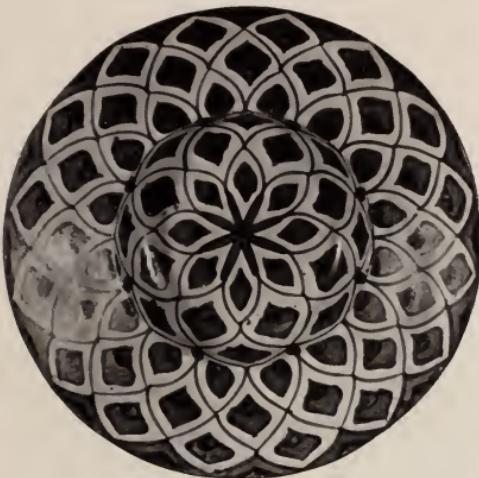
*(Illustrated)*

598—DIRUTA PLAQUE

*Italian, Sixteenth Century*

*90.-* Tazza-shape, on a low and spreading foot, the plate within disclosing a mounded medallion opposite the foot. Fluted cavetto in leaf design and spirals; festooned marly. The decoration is in radiating palmate designs enclosing the medallion, and reserved in the cream glaze, interspersed with rosettes and line scrolls in a rich cobalt blue. Enriching the whole are scrolls.

*Diameter, 10 inches.*



599—DIRUTA PLAQUE

*Italian, Sixteenth Century*

35.-

Small and deep ovoidal cavetto, and rim flaring at a gentle angle. Cream glaze, latticed in palmate compartments, the outlines cobalt, and each compartment enclosing a device of similar derivation, splashed with blue and bodied in a lustre of greenish copper-brown. At center a stellate design.

*Diameter, 8 inches.*

*(Illustrated)*

600—DIRUTA DISH

*Italian, Sixteenth Century*

20.-

Ovoidal, with mounded center. Decorated in golden luster on a cream ground with a stellate design radiating from the central medallion, with primitive floral designs between the points. On the medallion small palmate devices in relief.

*Diameter, 6½ inches.*

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601—CASTEL DURANTE INVERTED PEARSHAPE VASE

*Italian, Sixteenth Century*

180-

On opposite sides in large medallions enriched with golden-yellow the busts of an aged ascetic and a robust female whose golden-yellow and burnt-orange hair is draped in manganese folds. The medallions surrounded by heavily scrolled frames or cartouches, and the body of the vase between them a brilliant floreation on a lapis-blue ground.

*Height, 11 inches.*



602—PAIR CASTEL DURANTE VASES      *Italian, Sixteenth Century*

*260.-*  
Globular with flat foot and short molded lip. Ground glaze of rich and deep lapis-lazuli blue, very brilliant, etched with small and sinuous scrolls which appear in white, and painted with fruits, flowers and foliations in a rich variety of warm color. On each, two large medallions bearing portrait busts.

*Height, 11½ inches.*

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603—CASTEL DURANTE VASE

*Italian, Sixteenth Century*

*400.* Inverted pearshape on spreading foot with channeled molding; short and wide straight neck with molded lip. Brilliant glaze and rich decoration covering the entire vase. A medley of musical instruments in soft yellows and orange tones on a rich dark blue ground occupies most of the surface, which exhibits on the obverse a medallion with a youthful figure in a landscape.

*Height, 12½ inches.  
(Illustrated)*

604—CASTEL DURANTE OVOIDAL VASE *Italian, Sixteenth Century*

*95.* In opposite medallions Saint Catherine at three-quarters length, standing, and a female bust. Intervening flowers and foliations in rich and characteristic colors on a ground of lapis-lazuli blue, etched with scrolls.

*Height, 9¼ inches.*



605—GUBBIO PLAQUE

*Italian, Sixteenth Century*

90.-

Ovoidal, with upturning rim, on a short and spreading foot. The cavetto modeled with leaves in relief, and between them bosses, and the central medallion surrounded by a half-round molding displays the relief portrait of a bearded man. The color of the leaves is an autumn yellow-brown, and they are outlined in lapis-lazuli blue. In the portrait the costume appears in turquoise-green, and the entire decoration, in medallion and on the sides, has a brilliant enrichment of ruby lustre.

*Diameter, 8 inches.*

*From the J. Abner Harper Collection, New York.*

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606—GUBBIO DISH

*Italian, Sixteenth Century*

400.

From the Mannheim Collection (No. 26), in the catalogue of which it is described as follows: "Dish, ongaresca, in Gubbio ware, first half of the Sixteenth Century. Blue decoration, with copper and ruby luster. In the center a standing cupid, holding a cornucopia and a dolphin. On the sides a radiating motive composed of flames and fruit."

*Diameter, 8 inches.*



607—ITALIAN MAIOLICA PLAQUE

*Italian, Sixteenth Century*

60.- Ovoidal cavetto surrounded by a nearly flat marly, the marly decorated with a lily-form scroll in rich emerald green and soft blue. In the cavetto a medallion surrounded by a rope molding penciled in blue, and enclosing a device formed of the cross surmounting I.H.S. Intervening lines in light yellow and dark orange.

*Diameter, 7 3/4 inches.*

*From the J. Abner Harper Collection, New York.*

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608—RHODIAN PLAQUE

*Sixteenth Century*

100.  
Shallow cavetto, rounding into the flaring marly bordered in successive short wavy lines, in black on a gray-white glaze. In the cavetto imbrications in soft emerald are outlined in black, and interrupted by a palmate design in rich lapis-blue embraced within a relief outline painted in copper-red.

*Diameter, 8½ inches.*



609—KOUBATCHA PLAQUE

*Sixteenth Century*

220. Shallow cavetto, rounding into the lightly flaring marly. In the cavetto a half-length figure of a woman looking downward toward the right. She is surrounded by flowers, and the entire decoration is in deep lapis-blue, pale straw-color, emerald and copper-brown. The rim is glazed in lapis-blue, interrupted by sections of imbrications in the other colors.

*Diameter, 8 inches.*

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610—PERSIAN POTTERY PLAQUE

*Seventeenth Century*

60.- Ovoidal with a narrow channelled rim. Finely etched decoration in medallions, scrolls and palmate designs, which appear in black owing to the thickening of the glaze, beneath a rich and brilliant green glaze in the tones of woodland moss.

*Diameter, 17½ inches.*



611—HISPANO-MORESQUE LUSTRE PLAQUE WITH LAPIS ADJUNCTS

*Sixteenth Century*

80.-

Deep cavetto with inverted-saucer umbo and wide marly rising and flaring, the edge defined by an incised ring. The decoration in lustred fan-leaves radiating spirally in solid and diaper lustre, those on the marly taking a reverse direction and outlined in grayish lapis-blue glaze.

*Diameter, 15½ inches.*

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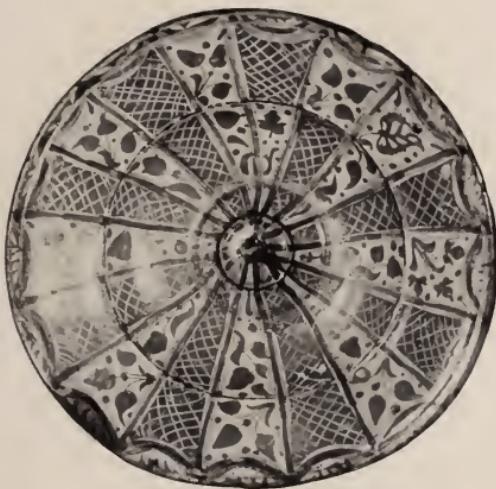


612—HISPANO-MORESQUE LUSTRED PLAQUE

*Sixteenth Century*

120.  
Very deep cavetto and broad recurring rim; bold umbo modeled in scrolling petal-form and exhibiting a medallion bearing a shield with devices, and surrounded by a palmate border incised in the paste. Rim with incised and relief decoration in well-defined forms. All surfaces, both superior and inferior, bearing a close and varied decoration in brilliant lustre on a cream ground.

*Diameter, 17½ inches.*



613—HISPANO-MORESQUE PLAQUE

*Sixteenth Century*

110.

Highly iridescent lustred glaze and soft cream ground, the decoration continuous in radiate motive from centre medallion to rim-edge, which is festooned in lustre and lapis-blue penciling. The radiates alternately lustred and adorned with floral scrolls.

*Diameter, 15½ inches.*

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614—HISPANO-MORESQUE LUSTRED PLAQUE

*Sixteenth Century*

130-

Large size, with recurring marly, cavetto defined by a pointed molding, and centred by a mounded medallion exhibiting a shield bearing the three fleurs-de-lys. Decorated in concentric bands, some molded in light relief, exhibiting the conventional fig pattern, floral scrolls and a lattice diaper, one a petal and tendril scroll, and one narrow and penciled with lettering.

*Diameter, 19 inches.*



615—HISPANO-MORESQUE LUSTRED PLAQUE

*Sixteenth Century*

*80.* Deep form, with flaring marly and round lip. The marly boldly incised with half-leaf designs, the leaf burnished with brilliant copper lustre and outlined in light turquoise-blue, the ground cream. The cavetto decoration also in lustre and turquoise, in scrolling floral designs which include the tulip and palmate figures.

*Diameter, 15½ inches.*

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616—HISPANO-MORESQUE LUSTRED PLAQUE

*Sixteenth Century*

80.-

Cream ground with lustre decoration intermingled with a light lapis-lazuli glaze. The decoration in primitive and eccentric floral scrolls and lanceolate leaf devices, in both cavetto and rim, with ornamental depressions in the rim, which has a molded edge.

*Diameter, 16 inches.*



617



618

617—FLUTED PITCHER

*Sultanabad, Fourteenth Century*

Oviform, with short foot, recurring loop handle, and expanding neck, the sides vertically fluted under a soft and misty glaze of turquoise blue.

*Height, 4½ inches.*

160-

618—Iridescent Bowl

*Sultanabad, Fourteenth Century*

230-

Ovoidal, spreading from a bold foot and rounding to a contracted upright lip; large mouth. On the shoulder a line of inscription painted in light relief under the crackled glaze of brilliant blue, a blue resembling and intended to resemble the azure of the sky. Encrusted with iridescence of gold and silvery tone.

*Diameter, 7 inches.*

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619—DAMASCAN PLAQUE

*Fourteenth Century*

65-

Ovoidal on a bold foot; narrow flat rim. Rice-white glaze, crackled, decorated in concentric bands of lanceolate figures in turquoise blue, black, and white reserve. Border of the same pattern. Richly encrusted with a gorgeous iridescence of silver and gold.

*Diameter, 10 $\frac{3}{4}$  inches.*



620—DAMASCAN PLAQUE

*Fourteenth Century*

75-

Ovoidal with narrow flat rim. Cavetto glazed in black, with reserves of radiates in white springing from a common center. On the rim a border of reserved scrolls within a black ground, interrupted by lance tips in greenish turquoise-blue.

*Diameter, 10½ inches.*

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621—PERSIAN LUSTRE BOTTLE

*Sixteenth Century*

450:-

Fine and graceful pearshape with a short foot, the body tapering to a slender straight neck with lip lightly expanding. The glaze is a rare and beautiful, rich and brilliant blue of cobalt tone, and decorated in copper lustre. The lustre in a solid band covers the neck, with the exception of a border under the lip, and coats the body with a richly designed band of floral scroll, the floral motives depending in spiral sweeps.

*Height, 10 inches.*



622—TERRA-COTTA FIGURINE

*Fourth Century B.C.*

1500. - Venus, her lower figure enveloped in the graceful folds of a light drapery, is seated on a low rock on an oblong plinth, resting somewhat on her extended right arm, her left arm resting on her right knee. She turns toward her right and looks downward. On the plinth a turtle in relief.

*Height, 6 inches; length, 7 inches.*

*From the H. Hoffmann and Henri de Morgan Collections.*

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623—GRECO-ROMAN WHITE MARBLE STATUETTE

*First Century A.D.*

140-

Standing figure of Venus, nude, beside a tree-trunk on an oblong plinth. The upper figure exquisitely modeled, the lower legs restored, and the base modern. The marble exhibiting a soft creamy tone and light polish.

*Height, 18 inches.*

624—CLASSICAL TERRA-COTTA LAMP *Greek, Fourth Century B.C.*

100-

In the form of a sphinx seated on an oblong plinth and supporting on her back, between the wings, a horn-shaped lamp with a loop handle, the lamp and handle glazed in black.

*Height, 4 3/4 inches.*

625—GREEK CRATER

*Fifth Century B.C.*

1000-

From Nola. In perfect preservation. The red decoration on the black ground depicting a young warrior in armor being presented with a helmet. Two finely penciled Greek borders.

*(Illustrated)*

*Height, 14 inches.*

626—HYDRIA

*Greek, Fifth Century B.C.*

1800-

Conventional ovoidal form on a gracefully molded and spreading base. Two loop handles. Ebony-black glaze with reserved decoration in red, picturing five figures and apparently representing Minerva intervening between a warrior who would slay one or both of two children, and a mother with her hands upraised.

*From the Castellane Collection.*

*Height, 14 inches.*

*(Illustrated)*

627—STAMNOS, WITH COVER

*Greek, Fifth Century B.C.*

1300-

Conventional ovoidal, with spreading circular foot, high shoulder, and short neck with expanded lip. Two loop handles. Reserved decoration in red on a brilliant and rich ebony-black ground. In one picture is a youthful warrior; in the other a warrior armed with a halberd stands between an eager young man and an attentive young woman.

*Height, 14 inches.*

*(Illustrated)*



625



627

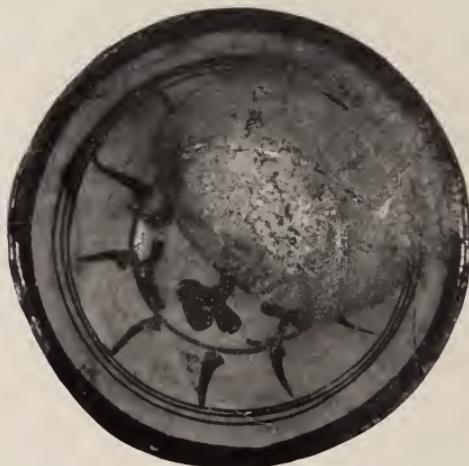


626

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A REMARKABLY FINE COLLECTION OF RAKKA POTTERY



628—RAKKA BOWL

*Ninth Century*

*45-* Coniform, flaring from a bold foot. Greenish turquoise-blue glaze, painted in black with conventional designs. Large patches of iridescence, with golden touches.

*Diameter, 5 inches.*

*(Illustrated)*

629—RAKKA BOWL

*Ninth Century*

*70-* Broad and shallow cavetto with flat marly. Black decoration on greenish turquoise-blue, with a silvery iridescence. At the center a small medallion of eccentric design, and this encircled by a narrow band from which spring four formal devices which reach to the rim. Intermediate are floral panels, lightly penciled. The rim is bordered with drops.

*Diameter, 10 1/4 inches.*



630—RAKKA BOWL

*Ninth Century*

40.- Flaring from a bold foot, around which the glaze runs freely. The characteristic turquoise glaze of greenish blue is penciled in black with lines which radiate from a circle midway of the bowl, and form a border. Further decoration within the bottom of the bowl is partly obscured. Large area of golden iridescence.

*Diameter, 5 inches.*

*(Illustrated)*

631—RAKKA BOWL

*Ninth Century*

105.- Flat marly and shallow cavetto. On the turquoise ground of greenish blue, a deep border just within the rim is penciled in brilliant black. Its designs are formed with scrolls and dots. At the bottom is a conventional lotus medallion. Rich iridescence, with purplish notes.

*Diameter, 10½ inches.*

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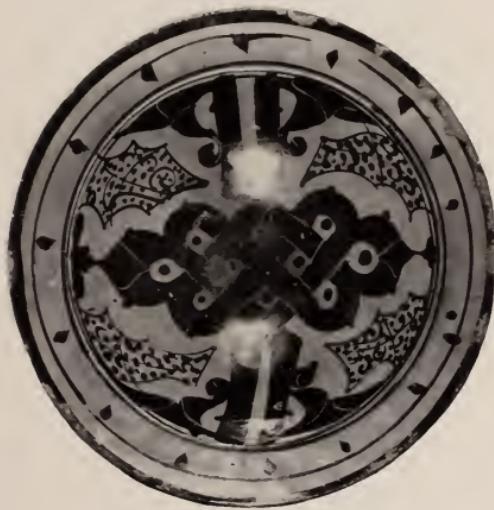


632—RAKKA BOWL

*Ninth Century*

65.  
Ovoidal, on a deep and graceful spreading foot, and slightly contracting at the rim. Black decoration over the turquoise-green glaze, consisting of several borders above a medallion. The borders are of simple, primitive design. The medallion is encircled by looped scrolls, and across its face is a succession of spiral scrolls resembling ropes. The iridescence is remarkable, showing silvery patches and touches of gold, as well as the paler hues of sunset.

*Diameter, 7 inches.*



633—RAKKA BOWL

*Ninth Century*

380-

Ovoidal, on a short foot, the narrow rim flaring and almost flat. Glaze of greenish turquoise-blue, with decoration in rich and brilliant black. In the cavetto is a large figure resembling an endless knot, and foliated. It is crossed by, and forms a part of, another design, and in the intervening spaces are figures formed of scrolls and dots. The rim is encircled with black at the edge, and carries a border of black dots. Golden and rich coppery iridescence, mainly on the exterior.

*Diameter, 10½ inches.*

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634—RAKKA BOWL

*Ninth Century*

35-

Flaring in coniform, from a short foot. Creamy white glaze decorated in brilliant brown lustre. A medallion of conventional design at the bottom is encircled by trefoil figures, above which comes a plain band. Between this and the plain rim border is a band of cursive scroll suggesting an inscription.

*Diameter, 5 inches.*

*(Illustrated)*

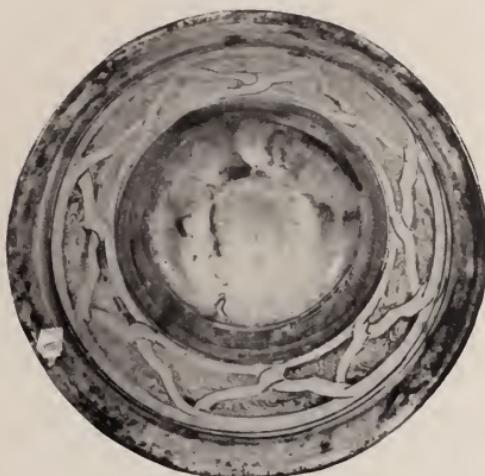
635—RAKKA BOWL

*Ninth Century*

35-

Shallow, with a narrow, flat rim. Cream glaze with a brilliant lustre decoration crossed with green and blue. On the rim a border of lettering, and within, reserved in a lustered band, are formal designs suggesting a floral origin. At center a medallion of highly conventional design, and a ground of vermiculate scrolls.

*Diameter, 8  $\frac{3}{4}$  inches.*



636—RAKKA BOWL

*Ninth Century*

Coniform, on a bold foot. Decorated in color and lustre. The exterior encircled by a border of scrolls *vermiculées*, a similar motive being repeated within the bowl, and the inner one having the effect of being interwoven with ribbon scrolls, this effect produced by reserves. Above and below this are bands penciled in a clear and brilliant turquoise-blue.

*Diameter, 5 inches.*

40.-

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637—RAKKA BOWL

*Ninth Century*

100. Shallow cavitto and flat marly. Turquoise glaze penciled in black with an unusual decoration. A large figure spans the bowl, radiating from a globe at center, which is surrounded by four similar spheres, while larger ones appear at the outside. With these are floral scrolls and trumpet shapes. Silver iridescence on the inside, and golden iridescence on the outside of the bowl.

*Diameter, 10½ inches.*



638—RAKKA BOWL

*Ninth Century*

120-

Ovoidal, with narrow, flaring rim. Cream glaze decorated in brown lustre. On the rim a band of lettering, the cavetto banded with lustre scrolls, amid which are medallions reserved in the cream glaze and dotted in lustre. Around a medallion at the bottom is a vivid band of greenish turquoise-blue, and near the rim is a circle of cerulean.

*Diameter, 10 $\frac{1}{4}$  inches.*

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#### OBJECTS FROM "THE GREAT FIND"

Of the two principal sources of Rakka pottery, the first being Harun al Raschid's palace, the second is a remarkable happening known as The Great Find, made by accident in the same neighborhood. Rakka pottery has become widely known and highly appreciated, although all that is known of it has been learned since 1907, practically. In 1895 fragments of it were brought to Europe, but no vases in their entirety were found until ten years later.

The palace of the renowned Caliph was rediscovered and excavated first. Then a colony of Circassians was transported to the Syrian village of Er Rakka, and being unable to buy the necessary building materials received permission from the Turkish Government to dig for them among the neighboring ruins.

One man started a trench in the vicinity of the old palace of Harun, and came to the ancient market place, where he found in a shop which for centuries had been hidden from the world of the living a number of large jars, in which were preserved some perfect specimens of the old pottery.

The ten examples here following came from "THE GREAT FIND."



639—RAKKA VASE IN BLUE AND BLACK

*Ninth Century*

1902. Inverted pear shape, with a lightly flanged foot, the rounding shoulder supporting a short neck of ample proportions which ends at a spreading lip with beveled molding. Rich turquoise glaze, in the wonderful hue—at once bluish and greenish—which only these denizens of the Euphrates valley have ever succeeded in producing. It has a fine crackle in self-color. Penciled in a brilliant ebony black with bands and stripes about the neck and shoulder and the lip, the shoulder bearing a border of pellets in black on the blue ground. Below the shoulder the body is carefully spotted in slanting lines with brush marks in black, which while seemingly formless yet have suggestions of a floral idea. Below the shoulder on one side a spot of iridescence which shows golden tones.

*Height, 9½ inches.*

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640



641

640—RAKKA VASE IN BLUE AND BLACK

*Ninth Century*

*1550.* Similar in form and glaze to the preceding. The glaze ends at and above the foot in a welter of "tears." Lip, neck and shoulder have a similar decoration in black over the blue. The body has a decoration of palmate devices in four series, and is pointed with eccentric spots.

*Height, 9 inches.*

641—RAKKA VASE IN BLUE AND BLACK

*Ninth Century*

*650.* Inverted pear shape. The body is decorated with three medallions or pendants in scrolled and interlacing designs, placed in semi-circular reserves between panels which are scrolled and dotted and otherwise adorned. All the devices attach to rings, which encircle the vase above and below them. Has an area of russet and golden iridescence.

*Height, 8 3/4 inches.*



642



643

642—RAKKA VASE IN BLUE AND BLACK

*Ninth Century*

Inverted pear shape. The crackled and brilliant glaze is rich in the tears which drape the underbody of the vase. The principal decoration is in a deep band of conventional floral scrolls, interlacing, and accented by various spots and flowers.

*Height, 9 1/4 inches.*

643—RAKKA VASE IN BLUE AND BLACK

*Ninth Century*

Similar in shape to the preceding vases in this glaze. The decoration, however, is very different. The fascinating peacock blue of the body wears a deep band of brocade in black, its design one of interlacing medallions which are looped above by a cursive scroll and centered by lesser medallions of floral origin. On the shoulder is lightly penciled a border of serpentine lines, and the neck has a somewhat wider border of floral scrolls.

*Height, 11 1/2 inches.*

950.-  
900-

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644



645

644—RAKKA VASE IN LUSTRE AND COLOR

*Ninth Century*

1250

Inverted pear shape, with short neck and molded lip and foot. Rich cream glaze, cracked. Penciled with borders of scrolls in vermicular design, both on body and neck, and with a marbled shoulder border, all in brilliant lustre. On the body a band also painted in lustre, which shows Nashki inscriptions, floral medallions, and dirhem shields, adorned with rings of turquoise and a delicate lapis-blue.

*Height, 9½ inches.*

645—RAKKA VASE IN LUSTRE AND COLOR

*Ninth Century*

2000

Similar in shape and decoration to the preceding vase. Nashki inscriptions adorn the body in a deep band varied by floral devices, all in a rich brown lustre varied by cream reserves. Marbled bands in lustre decorate the shoulder, neck and lip, the neck also showing a band of scrolled design which reappears on the body. Dirhem shields on the body exhibit adornment in turquoise and a rich lapis-blue.

*Height, 9½ inches.*



646



647

646—RAKKA VASE IN LUSTRE AND COLOR

*Ninth Century*

*2200-* Similar in shape and glaze to the preceding numbers, but distinctly varied in the decorations. Solid bands of lustre border the neck and shoulder, and intervening borders are painted in lustre on the cream glaze with inscriptions. The body is diapered with curious formal devices, in sections separated by vertical stripes of lapis-blue.

*Height, 9½ inches.*

647—RAKKA VASE IN LUSTRE AND COLOR

*Ninth Century*

*1200-* Similar in shape to the foregoing. A scrolling border of lettering lightly painted in lustre on the cream glaze adorns the neck, and below it and on the shoulder are solid bands of rich lustre. These are followed by a narrow azure ring encircling the shoulder, and below it is a deep band lustred in diaper of conventional form. Below it is a second ring of pale blue.

*Height, 9½ inches.*

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600.  
648—RAKKA VASE IN LUSTRE AND COLOR

*Ninth Century*

Oviform, with heavily molded foot, the shoulder rounding into the short neck, which finishes with a molded lip. Decorated in brown lustre, lapis-blue and black, over a glaze of rich cream, crackled, and at the base tinged with turquoise-green. Neck encircled by a border of lanceolate leaf forms in black, pointed with spots of brown lustre. Below this a ring in the blue of the sky, which is connected by vertical stripes with a similar ring well down the body. Alternating with these stripes are stripes in brown lustre, and between the stripes are alternating bands of lettering in black and floral pendants in the brown lustre.

*Height, 12½ inches.*

ITALIAN GOLD EMBROIDERED AND JARDINIÈRE VELVET  
CUSHIONS, ESCUTCHEONS, BANNERS, PANELS, CHASUBLES,  
SILK DAMASK WALL COVERINGS

649—EMBROIDERED VELVET AND EMBOSSED SILVER BINDING. MISSAL

*90-* Missale Romanum. *Two full-page engraved plates by Leonardis after Albani and Ruben; title vignette.* Folio; contemporary binding of red velvet, embroidered in silver thread with coat of arms embossed in silver in center of each side, and elaborate embossed silver pieces at each corner; red silk brocade back, linings of elaborately patterned paper in red, blue and yellow; gilt edges; silk marginal markers. *Venice, 1771*

Fine specimen of a combination of embroidered and silver embossed binding, probably of French workmanship, as the arms bear the three fleur-de-lis of France in the upper portion.

650—VELVET AND EMBOSSED SILVER BINDING. MISSAL

*75-* Missale Romanum. *Engraved title vignette and full-page plate.* Folio, bound in dark green velvet with large silver filigree corners, with winged cherub's head and entwined leaves, and large embossed silver center pieces, that on front depicting St. Francis d'Assisi, that on back an Assumption of the Virgin. Gilt edges with silk marginal markers, and original green silk ribbon markers attached. *Venice, 1695*

Very well preserved example of a silver decorated binding.

651—EMBROIDERED VELVET BINDING. MISSAL

*55-* Missale Romanum. *Two full-page plates (one torn) and title vignette by Heylbrouck.* Small folio; full wine color velvet with embroidered top, and corner fleurons on sides, and elaborately embroidered coat of arms in centers; embroidered designs on back. All the designs worked out in gilt and silver thread. Gilt edges, silk marginal markers, and original red silk ribbon markers; back loose. *Venice, 1737*

Remarkable specimen of the eighteenth century Italian embroidered binding.

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652—ITALIAN FAN IN CARVED GILT FRAME *Seventeenth Century*

90.—The decorative design of the fan is a mythological composition, unusually rich in color. The mother-of-pearl blades are pierced and display a superb inlay of gold and silver, representing pastoral scenes, with numerous figures. The frame is carved with scrolls and blossoms.

*From the Clarence King Collection, American Art Galleries,  
New York, 1903; No. 231.*

*(Illustrated)*

653—EMBROIDERED VELVET CUSHION *Italian, Seventeenth Century*

50.—Covered with emerald velvet, displaying a soft and variable sheen, embroidered in silk and silver, on grounds of *drap d'or* and *drap d'argent*, with foliar scrolls and conventional flowers. Bordered in jardinière fringe and gold galloon.



*45.-* 654—ITALIAN JARDINIÈRE VELVET CUSHION *Seventeenth Century*  
Square, with corner tassels of silk and gold thread, and covered with jardinière velvet displaying delicate colors.

*(Illustrated)*

*230.-* 655—PAIR JARDINIÈRE VELVET CUSHIONS *Italian, Seventeenth Century*  
Oblong, the tops covered with jardinière velvet, the bottom of one with Seventeenth Century Italian ruby velvet, and that of the other with crimson damask. Surrounded with jardinière fringe. On the bottom of each an escutcheon in gold embroidery.

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656—SET OF THREE EMBROIDERED VELVET CUSHIONS

*Italian, Sixteenth Century*

360.<sup>1</sup> Bluish-green velvet, with a border of blossoms, tendrils and foliations embroidered in gold, and at the centre an escutcheon in silk and metal bearing the word CHARITAS.



657—PAIR EMERALD SILK CUSHIONS WITH GOLD EMBROIDERIES

*Italian, Seventeenth Century*

120.— Square, the rich velvet with a golden-emerald sheen, and laden with heavy gold embroideries in floral and geometrical designs, appliqué.

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658—PAIR JARDINIÈRE VELVET CUSHIONS

*Italian, Seventeenth Century*

180.— Heavily stuffed, covered with jardinière velvet and surrounded by deep jardinière fringe. Reverse in green damask.



659—PAIR JARDINIÈRE VELVET CUSHIONS

80.- *Italian, Seventeenth Century*  
Covered with jardinière velvet and bordered with galloon, below  
which hangs a silk jardinière fringe.

660—LARGE JARDINIÈRE VELVET CUSHION

110.- *Italian, Seventeenth Century*  
Deeply stuffed, and covered with jardinière velvet in rich colors;  
deep border of jardinière fringe, and the reverse in green damask  
of the period.

*Length, 31 inches.*

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661—EMBROIDERED ESCUTCHEON, IN SILVER AND SILK

*Seventeenth Century*

85.

Surmounted by a floriated coronet, with pendent scrolls and festoons of flowers. Scrolled outline, and at the center crossed cornucopias, with palms, and bound together with filets.

*Height, 36 inches; width, 26 inches.*



662—PAIR SILK AND SILVER EMBROIDERED ESCUTCHEONS

*Seventeenth Century*

100.-

Floral crown, and scrolled outlines. At the center a sphere spangled with stellate blossoms, crossed by a band depicting a goat and fishes, entwined by a serpent and flanked by the wings of a bird, which bears in its beak a peach cluster.

*Height, 31 inches; width, 29 inches.*

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240.-

663—PAIR EMBROIDERED VELVET BANNERS

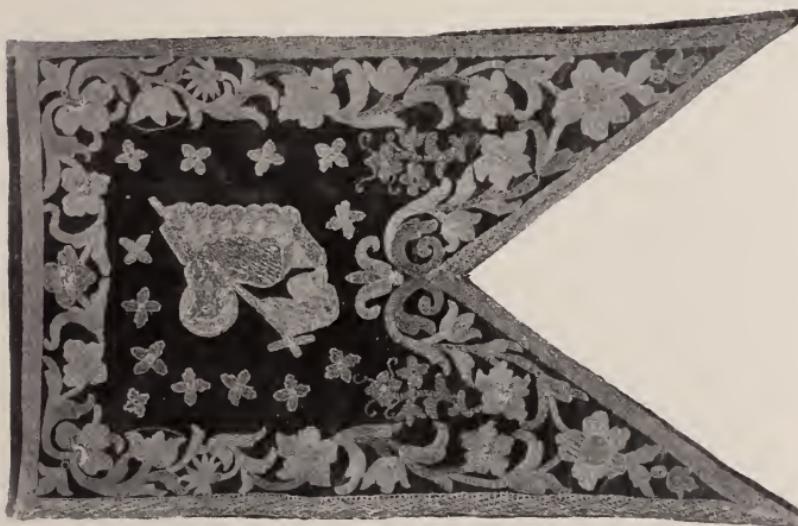
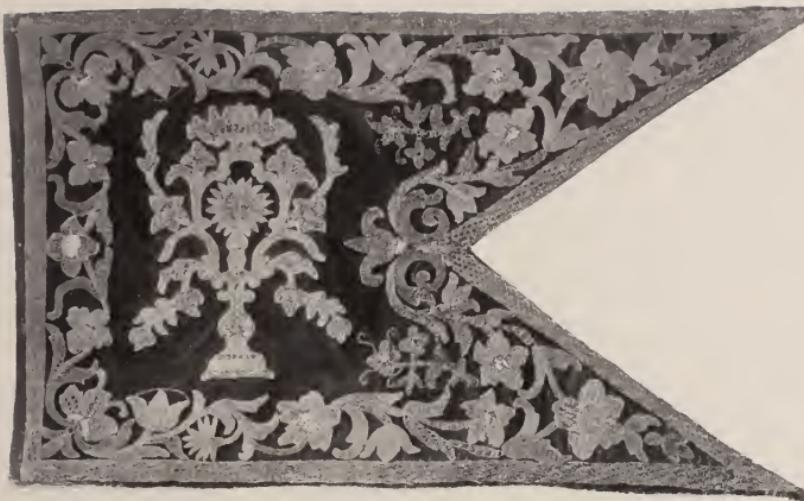
*Italian, Seventeenth Century*

Rich dark red velvet, extensively embroidered in gold and silver with floral scrolls and detached flowrets, which surround on one the Agnus Dei and on the other a floreated monstrance.

*Length, 30 inches; width, 18 inches.*

*(Illustrated)*

No. 663—PAIR EMBROIDERED VELVET BANNERS (Italian, Seventeenth Century)



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664—EMBROIDERED VELVET ALTAR FRONTAL

*Italian, Seventeenth Century*

250:-

Red velvet with a fine ruby sheen, embroidered in silver and gold, with a highly ornate design formed with floral scrolls and foliations highly conventionalized. Between the panels ornamental pillars in similar embroidery, the upper section spirally twisted and entwined with floral sprays embroidered in silk.

*Height, 31 inches; length, 7 feet 5 inches.*

*(Illustrated)*

665—EMBROIDERED VELVET VALANCE

*Italian, Sixteenth Century*

190:-

Consisting of three panels, side by side, separately outlined by fine floral scrolls which enclose ornate fields. At the center of each a medallion enclosing a vase of flowers, and surrounding it scrolled figures of grotesque animals and birds. All executed in gold, silver and silk, the metals largely worn away; the ground of rich ruby velvet.

*Height, 17 inches; length, 5 feet 8 inches.*

*(Illustrated)*



No. 664—EMBROIDERED VELVET ALTAR FRONTAL (*Italian, Seventeenth Century*)



No. 665—EMBROIDERED VELVET VALANCE (*Italian, Sixteenth Century*)

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666—MORTLAKE TAPESTRY PANEL IN FRAME

*Second Quarter Seventeenth Century*

325:

On the right King Solomon mounted on a white horse and attended by knights, and at left the Queen of Sheba kneeling before him, in a landscape of trees, birds, flowers, buildings and hills. Vertical borders of fruits and flowers issuing from cornucopias in the laps of seated boys at the lower corners. Horizontal borders of flowers, interrupted by panels enclosing running stags.

*Height, 24 inches; width, 23 1/4 inches.*



667—MORTLAKE TAPESTRY PANEL IN FRAME

*Second Quarter Seventeenth Century*

*400-*  
Within a border of conventional fruits and blossoms, a composition picturing David with his harp, and animals grouping around him; in the background buildings and hills. In colors of old-gold and soft red, ivory, white, blue, apricot and gray.

*Height, 24 inches; width, 23 1/4 inches.*

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668—MORTLAKE TAPESTRY PANEL IN FRAME

*Second Quarter Seventeenth Century*

315.

In a medallion three standing figures, a youth before two women, in a flowery landscape; flowers surrounding the medallion, and in the upper corners two paroquets overlooking the whole.

*Height, 22½ inches; width, 20½ inches.*



669—MORTLAKE TAPESTRY PANEL IN FRAME

*Second Quarter Seventeenth Century*

350.-

In a medallion a figure riding a galloping horse, the medallion surrounded by a variety of flowers, with two paroquets perched in the upper corners. In fine soft tones of a ground of rich dark blue.

*Height, 22½ inches; width, 20½ inches.*

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672—BEAUVAIS TAPESTRY PANEL, FRAMED

*French, Eighteenth Century*

160-

An open and rolling landscape with trees scattered about, and in the foreground a rabbit running to left, in the centre a lion making prey of a smaller animal, and at right an observant and frightened jackass braying. Garlands overhead and festoons below; all in soft colors with a liberal display of rose hues.

*Height, 24½ inches; length, 61 inches.*

673—RENAISSANCE EMBROIDERED PANEL *Italian, Sixteenth Century*

360-

Consisting of five narrow panels, upright oblong in shape, each panel covered with a rich gold embroidery picturing a cathedral niche, and each presenting the standing figure of a saint. The whole on a background of rich cerulean, with a light and soft sheen. At the center is the Virgin holding the Infant on her arm. At her left are St. Sebastian and St. John, and at her right two other saintly figures. Bordered in fringe and gold galloon.

*Height, 19 inches; length, 44 inches.*

*(Illustrated)*

674—GENOESE VELVET VALANCE

*Italian, Sixteenth Century*

45-

On a twilled ground in golden-bronze hue is embossed a detached design in cut and uncut velvet. The patterns are floral, in large proportions, and appear in a golden-olive, a light silvery turquoise, and shimmering tones of fawn. Bordered with a running scroll in tulip design, with morning glory and other floral motives, in wine-red and olive on a similar golden-bronze ground.

*Depth, 18 inches; length, 5 feet.*

*(Illustrated)*



No. 673—RENAISSANCE EMBROIDERED PANEL (*Italian, Sixteenth Century*)



No. 674—GENOESE VELVET VALANCE (*Italian, Sixteenth Century*)

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675—JARDINIÈRE VELVET PANEL      *Italian, Seventeenth Century*

125: The embossed designs in the velvet appear in noble proportions and interesting patterns, and in the deeper colors, and the groundwork has an écrù note. Galloon border and jardinière fringe.

*Length, 36 inches; width, 25 inches.*



85.- 676—EMBROIDERED BANNER *Spanish, Seventeenth Century*  
Green velvet of emerald sheen, embroidered with lilyform flowers in scrolls, in heavy outline on a *drap d'or* ground, and picked out with rose silk. Heavy gold galloon border and gold tassels.

*Length, 30 inches.*

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480.

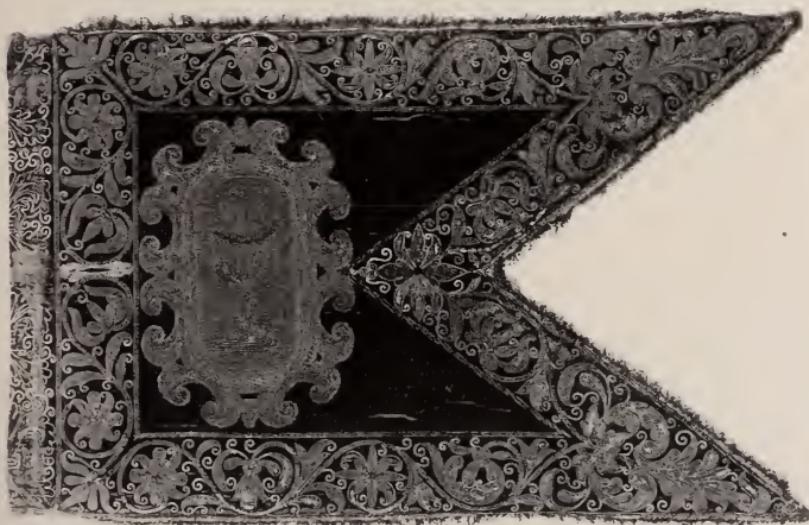
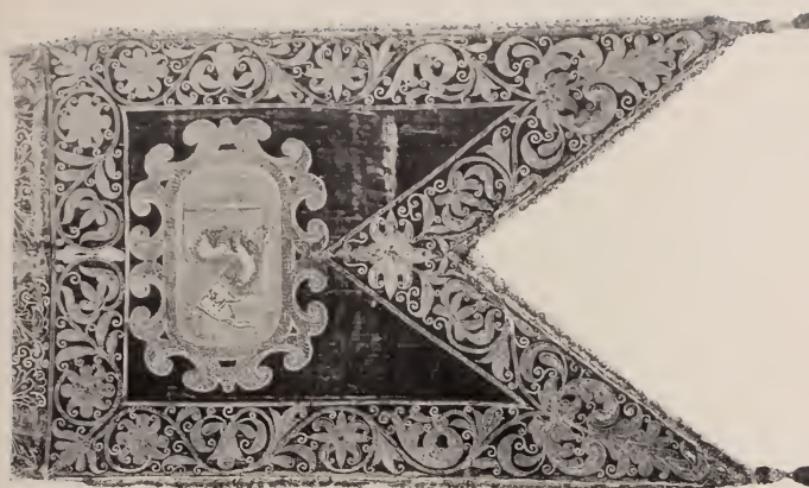
**677—PAIR CHURCH BANNERS**

*Italian, Seventeenth Century*

Bordered with gold embroidery in scrolls and stellate devices, on a ground of rich red velvet. Further embroidered in gold and silver, with oval panels bordered with many scrolls, which enclose, one the Agnus Dei, and the other a chalice with a cross on the cover.

*Length, 34 inches; width, 21 inches.*

*(Illustrated)*



No. 677—PAIR CHURCH BANNERS (Italian, Seventeenth Century)

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678—EMBROIDERED VELVET LECTERN MAT

*Italian, Sixteenth Century*

200-

Velvet of reddish tone, with a particularly rich embellishment of embroidery in gold and silver threads, and two medallions in which silks are also employed. The medallion in the upper section pictures a papal figure, seated, and in a naturalistic landscape; and the larger medallion below is occupied by a saintly figure, who is also seated and in a landscape. The surrounding embroidery is in highly conventional floral figures and branching spiral tendrils.

*Height, 31 inches; width, 21 inches.*



679—EMBROIDERED VELVET TABLE COVER

*Italian, Eighteenth Century*

190.-

Rich and soft wine color, with a brilliant sheen; border of gold lace. Heavily embroidered in silver, with gold threads intervening; the large field in a formal design of blossoms, scrolls and foliations, and beyond a basket-weave band a border of formal scroll in accord with the field.

*Length, 45 inches; width, 45 inches.*

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680—EMBROIDERED VELVET ALTAR FRONTAL

*Spanish, Seventeenth Century*

220.

Rich red velvet, with a delicate sheen, divided into four panels by floral scrolls with embroidery on a *drap d'or* ground. On each of the end panels an escutcheon, and at the center a conventional ornamental figure. At the top a valance embroidered with scrolls and foliations in gold.

*Length, 7 feet 9 inches; depth, 3 feet 1 inch.*

*(Illustrated)*



No. 680—EMBROIDERED VELVET ALTAR FRONTAL  
(Spanish, Seventeenth Century)

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681—RENAISSANCE CHASUBLE OF EMBROIDERED VELVET

*Italian, Sixteenth Century*

*300.* Orphreys embroidered in designs of vases, tulips and lesser flowers in gold, silver and silk, on a green velvet ground with golden-olive sheen. Flanked by green velvet embossed with a scrolling design of the pomegranate tree in fruit, and resplendent in a brilliant emerald sheen.

*(Illustrated)*



No. 681—RENAISSANCE CHASUBLE OF EMBROIDERED VELVET  
(*Italian, Sixteenth Century*)

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682—PAIR JARDINIÈRE VELVET BANNERS

*Italian, Seventeenth Century*

110.  
The embossed designs on the light silvery ground include graceful floral scrolls, surrounding figures of formal pattern. Prominent in a line down the center are designs in rich wine-color velvet. Bound in galloon, with jardinière fringe.

*Length, 30 inches; width, 22 inches.*



683—JARDINIÈRE VELVET BANNER      *Italian, Seventeenth Century*

**50.-** The light ground of brilliant sheen supports an embossing of floral patterns and conventional designs in olive, ruby and light tan. Galloon border and jardinière fringe.

*Length, 30 inches; width, 21 inches.*

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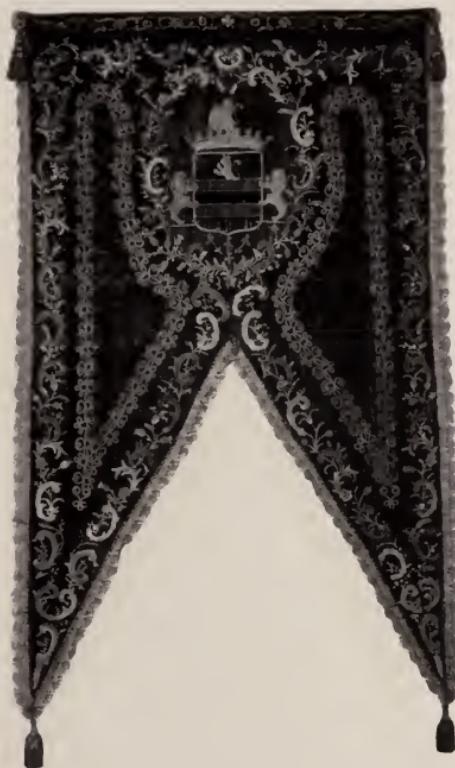


684—EMBROIDERED VELVET BANNER

*Seventeenth Century*

*420-*  
Top arched as a shield, and broad body ending in two long and acute angles, with tassels. Brilliant red velvet, with a prodigality of ornament in its deep and elaborate border, and in the large escutcheon at the center. The escutcheon is under a crown, and the motives involved in the deep border include the cornucopia, S-scrolls, the thistle and other floral designs, all in gold and silver thread.

*Length, 6 feet 5 inches; width, 3 feet 5 inches.*

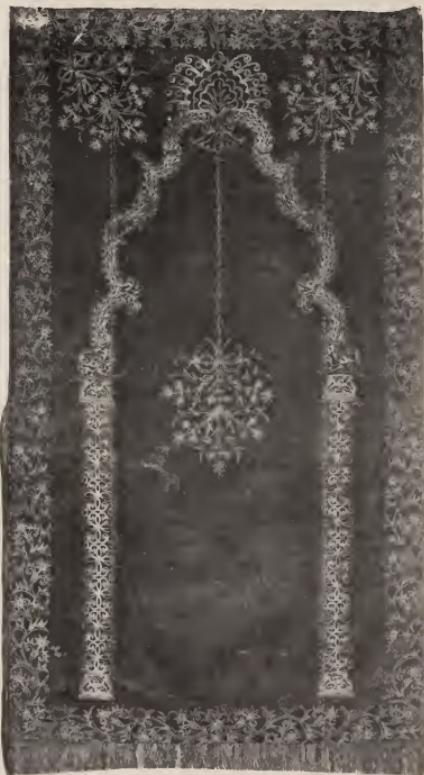


*340.* 685—EMBROIDERED VELVET BANNER *Seventeenth Century*  
Red velvet, bearing a large escutcheon near the center, and adorned with an affluence of embroidery in gold and silver. The border motives include C-scrolls, both regular and reversed, the pineapple, and small floral scrolls. A similar border encircles the escutcheon, and the field between these borders carries a fine ornamentation of interlaced tracing in gold. Edged with a very finely designed gold lace. Gold tassels with filigree tops.

*Length, 5 feet 10 inches; width, 3 feet 4 inches.*

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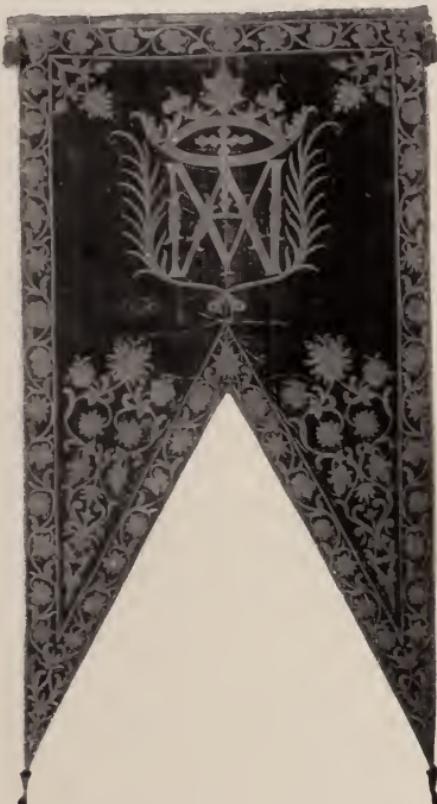


170. 686—EMBROIDERED VELVET BANNER

*Seventeenth Century*

Ruby velvet with a rich depth of tone and a variable sheen. The embroidery in silver and gold, now almost all darkened in tone, is patterned after a mosque design. A scrolled mihrab is supported on slender columns, and from a canopy depends a conventional figure of blossoms and scrolls. Rich spandrels in blossom and scroll design, and the entire field encompassed by a wide border.

*Length, 5 feet 6 inches; width, 3 feet 2 inches.*



687—LARGE EMERALD VELVET BANNER EMBROIDERED IN GOLD AND  
SILVER

*Spanish, Sixteenth Century*

*370-*

The velvet of very fine quality, and with a brilliant, lovely sheen, with which the subdued colors of the ancient embroideries blend engagingly. The embroidered designs are floral and geometrical, and include a finely scrolled border, scrolled figures formally designed at the points, conventional pomegranates at the corners, and a large figure of heraldic suggestion near the top, embraced within finely scrolled palms.

*Length, 6 feet 8 inches; width, 3 feet 7 inches.*

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688—MUSIC ROOM WALL COVERING OF SILK DAMASK

*Spanish, Seventeenth Century*

350.

Subdued yet rich golden-bronze tone with a brilliant sheen. The designs are floral throughout, with suggestions of a fruit motive in a high conventionalization of the pomegranate device. Very graceful scrolling foliations enclose highly formal bouquets, and the embossing shows a Roman gold tone against the more brilliant background. Wide border of dark olive-green modern velvet. (One breadth of the silk, less than three yards in length, of a slightly different tone.)

*Approximate length (not including the velvet border), 60 yards.*

689—PAIR GOLD AND SILVER BROCADE PORTIÈRES

*Spanish, Seventeenth Century*

180.

*Drap d'argent* ground, with a brilliant ornamentation woven in golden silk, deriving from designs of the Near East, and including very gracefully scrolling leaves, and clusters of pomegranates. Bordered with gold galloon, and at the bottom a deep border of dark emerald damask of the same period.

*Length (including the damask), 8 feet 10 inches; width (each), 3 feet 5 inches.*

690—DINING ROOM WALL COVERING OF CRIMSON DAMASK

*Italian, Seventeenth Century*

275.

Rich and quiet in tone, the bold yet delicate embellishment in freely scrolling foliations, scrolling fronds, conventionalized tulips and other floral designs. Top and bottom bordered with silver embroidery of the same period in highly formal scrolls and floral medallions.

*Approximate length, 54 yards.*

691—PAIR CRIMSON EMBOSSED VELVET PORTIÈRES

*Italian, Sixteenth Century*

380.

Embossed in symmetrical formal designs of great dignity, and embodying foliations and scrolls in pendent garlands. Bordered with gold galloon.

*Length, 7 feet 9 inches; width (each), 3 feet 5 inches.*

SET OF DRAWING ROOM WALL COVERINGS, WITH  
PORTIÈRES AND DRAPERIES, ITALIAN,  
SEVENTEENTH CENTURY

692—JARDINIÈRE VELVET VALANCE

825.- Long horizontal strip in rich green, deep apricot, rose apricot, tawny and golden-yellow tones, on a silvery-white ground. Draped in the center with an oval shield-shaped panel, displaying a floriation in rich tones, with a rich maroon conspicuous among the flowers. Bordered in its entirety with gold galloon.

*Depth of main strip, 11½ inches; length, 15 feet 6 inches.*

693—JARDINIÈRE VELVET VALANCE

100.- Similar to the preceding number, but deeper, and the garden of flowers displaying more of the rich maroon tones among the green, together with varying citron notes. Similar drapery, in shield shape, and the whole bordered in gold galloon.

*Depth, 15 inches; length, 9 feet 9 inches.*

694—PAIR JARDINIÈRE VELVET PANELS

25.- Narrow oblong strips of jardinière velvet bordered with deep strips of gold galloon.

*Length, 15 inches; width, 7 inches.*

695—PAIR EMBOSSED VELVET PORTIÈRES WITH JARDINIÈRE VELVET  
BORDERS

220.- The field a rich expanse of olive and golden-bronze tones, the ground embossed in cut and uncut velvet, with a variety of symmetrically arranged designs, floral for the most part, and linked in an essential unity by garlands, scrolls and cornucopias. At the sides wide borders of jardinière velvet, in rich colors on a silvery ground. Bordered and paneled with gold galloon, and a deep galloon border at the base.

*Length, 10 feet; width (each), 5 feet 6 inches.*

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696—PAIR EMBOSSED VELVET PORTIÈRES WITH JARDINIÈRE VELVET BORDERS

*170:-* The ground of a broad field is in rich olive and golden-bronze tones, with an embossing of floral designs in cut and uncut velvet, its formal and naturalistic figures displaying a magnificence of ornamentation scarcely attainable in lesser dimensions. The rich yet sober coloring of the field contrasts with the two wide borders of jardinière velvet, the borders edged at both sides with gold galloon; deep gold galloon base.

*Length, 9 feet 6 inches; width (each), 8 feet.*

697—PAIR EMBOSSED VELVET STRIPS

*20:-* Embossed in cut and uncut velvet on a ground of golden olive-bronze.

*Length, 6 feet 6 inches; width (each), 3½ inches.*

698—DRAWING-ROOM WALL COVERING IN EMBOSSED VELVET WITH BORDERINGS OF GOLD GALLOON

*425:-* Olive toned ground, richly embossed in cut and uncut velvet, with large formal floral figures, displaying a beautiful sheen, their designs scrolled and exhibiting both leaf and branch forms, together with draperies, pendants and festoons. Acanthus motives, enriched, and sprays in the conventional tulip design, are prominent in the general display. An example of rare excellence in this form of wall covering, the designing and workmanship most exquisite, and the tone of the whole restful and delightful. So large a quantity of this velvet, with its high quality of silk background, is not often obtainable.

*Total length, approximately 75 running yards, exclusive of the galloon.*

699—PAIR EMBROIDERED RED VELVET HANGINGS

*Italian, Seventeenth Century*

220.-

Tall oblong in shape, the velvet of rich quality, and adorned at top and bottom with scroll designs in gold galloon, the galloon also forming a border about the whole. Gold galloon edge all around.

*Length, 10 feet; width (each), 2 feet 5 inches.*

700—PAIR EMBROIDERED RED VELVET HANGINGS

*Italian, Seventeenth Century*

200.-

In form of a column, with capitol and base. Adorned in gold galloon, with oblong panels scrolled at either end; capitols in sinuous scrolls. Gold galloon borders.

*Length, 10 feet 8 inches; width (each), 12 inches.*

701—EMBROIDERED VELVET VALANCE *Italian, Seventeenth Century*

60.-

Velvet of rich wine red, the decoration embroidered in gold and pointed in silver. The principal designs a succession of quatrefoils, between each two of which are vases of flowers, while across the top runs a border of formal floral pattern. Festooned lower edge bordered with gold galloon and fringe.

*Depth, 12 inches; length, 12 feet.*

702—ANTIQUE KULAH RUG

*Seventeenth Century*

55.-

Short hard pile. Oblong field of olive tone, with an arch of broken outline in white. The floral decoration of the field in golden, tawny, seal brown and orange tones, picked out with white. Above the arch a floral lattice on a turquoise blue ground. Numerous borders in conventional designs.

*Length, 5 feet 7 inches; width, 3 feet 7 inches.*

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703—ISPANIAN RUG

*Sixteenth Century*

615-

Dust-rose, as the engaging field of this rug is affectionately known, a phrase describing a soft and ripened color. The adornment of the field is floral in design and executed in neutral colors. A lattice is suggested rather than emphasized, and around, over and entwined within it are large and small blossoms, and near the border pointed leaf scrolls. The field is enclosed by a narrow floral border on light ground, and by a broader seroled border in palm design on a dark ground, freely intermingled with the rose color of the field.

*Length, 6 feet 2 inches; width, 4 feet 4 inches.*

*(Illustrated)*



No. 703—ISPAHAND RUG (*Sixteenth Century*)

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100.

704—ISPAHAN RUG

*Sixteenth Century*

Field of soft purplish-rose with a delicate lustre, decorated in the Herat pattern in low tones, with a soft enrichment of golden-bronze. Conventional border in accord, the designs appearing on a dark green ground and the golden-bronze tone recurring prominently.

*Length, 6 feet 4 inches; width, 4 feet 8 inches.*

*(Illustrated)*



No. 704—ISPahan RUG (*Sixteenth Century*)

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705—ISPahan RUG

*Sixteenth Century*

600.-

On a dark rose field a design with the Ispahan characteristics, worked in a variety of colors that time and usage have toned to low keys. On the border, of dark brown, a series of floral and geometrical devices worked in lighter colors, and showing in clear distinction.

*Length, 6 feet 6 inches; width, 4 feet 3 inches.*

*(Illustrated)*



No. 705—ISPAHAN RUG (*Sixteenth Century*)

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706—ISPahan RUG

*Sixteenth Century*

100.— Rose field, finely adorned with highly conventional patterns, floral in their origin, their colors sapphire blue, pale turquoise, green, white and a rich citron. Conventional border in the colors of the field, on a ground of soft seal-brown.

*Length, 6 feet 5 inches; width, 4 feet.*

*(Illustrated)*



No. 706—ISPahan RUG (*Sixteenth Century*)

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615. 707—ISPahan RUG

*Sixteenth Century*

Short, close and hard pile. Field of dark wine color, with a decoration of flower design in scrolls and larger devices. Narrow border with a light ground, and a broad conventional border on a dark ground.

*Length, 6 feet 7 inches; width, 4 feet 6 inches.*

*(Illustrated)*



No. 707—ISPahan RUG (*Sixteenth Century*)

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708—ISPAHAN RUG

*Sixteenth Century*

*1200.* Soft and short pile, with a light and delicate sheen. The rectilinear field, in tones of soft rose, has for contrast and relief a wide border of dark green, fine in quality. The field displays nearly all of the characteristic motives, floral, fruit and scroll, and the border is finely worked with small blossoms, large and small leaves, and a light tracing of scrolls.

*Length, 7 feet 2 inches; width, 4 feet 4 inches.*

*(Illustrated)*



No. 708—ISPahan RUG (*Sixteenth Century*)

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709—ISPAHAN CARPET

*Sixteenth Century*

8000.

The *herati* pattern, with the fish and palm motives, is prominently defined, and disperses itself over the rose field in the lighter soft colors of most agreeable tones. Interspersed are floral designs with scrolls, the pomegranate, and highly conventional geometrical devices. Broad border with the *herati* devices continued, joined by scrolls with large medallion figures, and all worked in the colors of the field, on a dark ground.

*Length, 15 feet 8 inches; width, 7 feet.*

*(Illustrated)*



No. 709—ISPahan CARPET (*Sixteenth Century*)

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710—ISPAHAN RUG

*Sixteenth Century*

800.-

A rich and dark purple-rose field displays a fine tracery of scrolls, which embrace finely designed patterns of floral origin, and the conventional pomegranate, worked in soft colors including turquoise-blue, dark sapphire-blue and bronze or citron tones. Scrolling border on a dark ground.

*Length, 7 feet 5 inches; width, 4 feet 4 inches.*

*(Illustrated)*



No. 710—ISPAHAN RUG (*Sixteenth Century*)

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FINE FRENCH, ENGLISH, ITALIAN AND SPANISH FURNITURE  
XVI TO XVIII CENTURY

711—PAIR CARVED WALNUT FOOTSTOOLS      *French, Louis XVI*

80.- Oblong, the skirt incised in a diamond lattice pattern, and carved in relief with a scrolled molding. Spreading legs, carved in relief with acanthus scrolls. Upholstered in Seventeenth Century jardinière velvet bound in gold galloon.

(Illustrated)

712—PAIR CARVED GILT FOOTSTOOLS      *French, Louis XV*

80.- Oblong, with serpentine sides, the rails and legs channeled, and bordered with scrolls. Leaf and blossom carvings in relief, and the knees carved with cartouches. Upholstered in embossed velvet, surrounding needlework panels exhibiting pastoral scenes.

(Illustrated)

713—BEECHWOOD FOOTSTOOL      *Louis XVI*

80.- Oblong, the skirt grooved; rosette corners; grooved tapering legs with knob feet. Upholstered in a fragment of Verdure tapestry.

(Illustrated)

714—MAHOGANY LONG FOOTSTOOL      *Chippendale, 1770-1775*

150.- Encompassed by a finely carved leaf molding; boldly scrolled legs. Upholstered in needlework of delicate colors in large floral designs.

*Length, 42 inches.*



711



712



713

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715—PAIR CARVED GILT FOOTSTOOLS

*French, Louis XV*

Quarilateral, with serpentine sides and rounded corners. The sides deeply channelled with moldings, which round into the cabriole legs. Garlands carved in relief adorn the channels and the knees. Upholstered in Seventeenth Century jardinière velvet.

716—PAPAL FOOTSTOOL, CARVED AND GILDED

*Italian, Seventeenth Century*

30.— Oval, with scrolled skirt and broad scrolled legs, the skirt carved in relief with crossed keys. Upholstered in jardinière velvet of the period.

*(Illustrated)*



716



717

717—PAIR SHERATON MAHOGANY FOOTSTOOLS

1790-1800

*240.-* Oblong, with straight sides brass mounted, the four scrolled stiles folding inward at the ends and connected by finely carved rails. Needlework covering.

(Illustrated)

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718—PAIR CARVED WOOD UPHOLSTERED TABOURETS

*Italian, Seventeenth Century*

200.-

Oblong, with spreading legs, the legs deeply carved in spiral form, and intertwined with garlands in relief. Spiral stretchers, similarly carved, and joining quadrilateral sections of the legs, which are adorned with rosettes in relief and rest on knob feet. Plain skirt, also decorated with rosettes, and supporting an apron carved in floral form and pierced. Painted in vermilion, with the details gilded, and upholstered in jardinière velvet.



719—MAHOGANY TWO-LIGHT SCONCE

*Circa 1700*

*60.-* Carved by Grinling Gibbons (English, 1648-1721). Generally upright oval in form, the base a quadrant of a capital carved with a blossom-capped fluted molding between convex and concave moldings. On this a deeply concave shell with interior grooving, carved in high relief with a descending dolphin whose open mouth encloses a crystal ball. Curling above the top twin fishes, above whose heads a convex shell, grooved. Bronze scroll brackets with *bobèches*.

*Height, 16 inches.*

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720—PAIR CARVED AND GILT RELIQUARIES

90-

*Italian, Seventeenth Century*  
An arched niche supported on scrolls which spring from an oblong base. Scrolls dominate the architecture and ornamentation, C-scrolls arching from the two side pillars which are carved in high relief with angels. Scrolls at the sides and over the top, which carries a vase finial. Forged iron strap lock at the back.

*Height, 25 inches.*



721—GILT BRONZE MANTEL CLOCK

*Louis XV*

*75-* Heavy structure in scroll designs with a rich and complicated adornment of mermaids and mermen, cupids, grotesque masks, bunches of grapes, cartouches and other motives, the beaded base draped with garlands and resting on dolphin feet; face plate finely engraved, around the dial. Trefoil swinging handle. Works by Beguin, Paris.

*Height, 22½ inches.*

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722—CARVED GILT CABINET

*French, Eighteenth Century*

45- Oblong, on four animal-claw feet, with upward curving scrolls, the front slightly advanced. Channeled and molded base, from which the sides expand to a molded and projecting top rail. Above this scrolls curve toward the center, where the cabinet reaches a greater height. Carved in relief with cyma scrolls at the corners, and plenteous garlands which depend from two cupids seated on the roof scrolls. Carved and pierced cartouche cresting.

*Height, 29½ inches.*



723—CARVED GILT AND POLYCHROME RELIQUARY

*Spanish, Seventeenth Century*

160.—

A fine and elaborate carving of acanthus scrolls, birds and angels, in high relief and undercutting, and the whole pierced. On a base with deeply incised border. The composition displays two birds and five angels, besides a number of garlands. At the center, an arched door carved in relief with a cross entwined with garlands, supported by angel.

*Height, 34½ inches.*

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724—MAJESTIC CARVED GILT FOLDING LECTERN

*Italian, Sixteenth Century*

30.-

Tall scrolling legs, somewhat in lyre-shape, and continuous with the stiles which support the extravagantly ornamental top. On either side of the book-rest, angel heads carved in clear relief; the book-rest with a low scrolled parapet at bottom, and suspended from it an openwork apron carved with scrolls and blossom sprays. A highly elaborate top with numerous scrolls in relief has as its most conspicuous ornamentation an angel-head with spread wings, and above this is a half-pediment which supports a rich scroll.

725—CARVED WOOD RELIQUARY, GILDED AND PAINTED

*Spanish, Seventeenth Century*

30.-

Upright on a projecting base, resting on scroll feet, and with a corresponding cornice which displays a dentil molding and supports four acroteria. Stiles carved in bold relief with pendants and scrolls. Painted in dark red and dark green, with details gilded.

*Height, 32 inches.*

*(Illustrated)*

726—CARVED GILT RELIQUARY

*Italian, Seventeenth Century*

30.-

Upright, with arched top supporting acroteria; molded base with expanded corners. On the stiles, angel heads carved in relief supporting pendent garlands, and the glass panels surrounded by deep moldings.

*Height, 24 inches.*

*(Illustrated)*

727—CARVED AND GILDED WALL PANEL

*Spanish, Seventeenth Century*

25.-

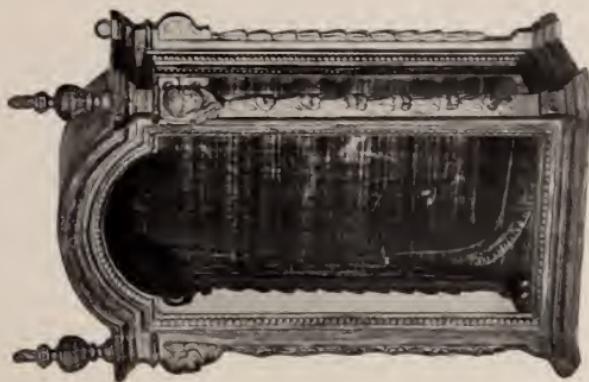
Oblong, the top arched in straight lines. Stiles and all rails richly molded in tiers of varied design. The entire expanse of the panel masterfully carved in high relief with scrolls and volutes and three foliated cartouches, the center one with an incised ground of lattice work.

*Height, 3 feet 11 inches; length, 7 feet 6 inches.*



725

No. 725—CARVED WOOD RELIQUARY, GILDED AND PAINTED (*Spanish, Seventeenth Century*)



726

No. 726—CARVED GILT RELIQUARY (*Italian, Seventeenth Century*)

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728—MAHOGANY GALLERIED TILT-TOP TABLE

*Chippendale, 1760-1770*

205:-

Piecrust top; the standard a finely designed bunch of long and rush-like leaves, clustered in pearshape and undercut over a similar finial, below which the three legs spread in scrolls elaborately carved, to French scroll feet. Tripartite underbrace carved in scrolls and topped by a blossom.



729—CARVED GILT FIRE SCREEN

*French, Louis XV*

10.- In scrolling form throughout, both the panel-frame, the legs and the stretcher. In addition to the finely carved scrolls, an adornment in acanthus motive heightened by blossoms. Pierced cresting. Paneled in very handsome jardinière velvet of the Seventeenth Century.

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730—MAHOGANY CANDLE-STAND

*Chippendale, 1760-1770*

180.- Foliar and indented top, on a slender columnar standard en-wound with a ribbon of irregular fluted folds, supporting a capital in spreading acanthus motive; base reversed, and on three scrolled and spreading legs with bird's claw and ball feet.



731—MAHOGANY PIECRUST TABLE

*Chippendale, 1760-1770*

*320.*— Columnar standard with relief rings and spiral bulbs, based upon three cabriole legs with Dutch feet.

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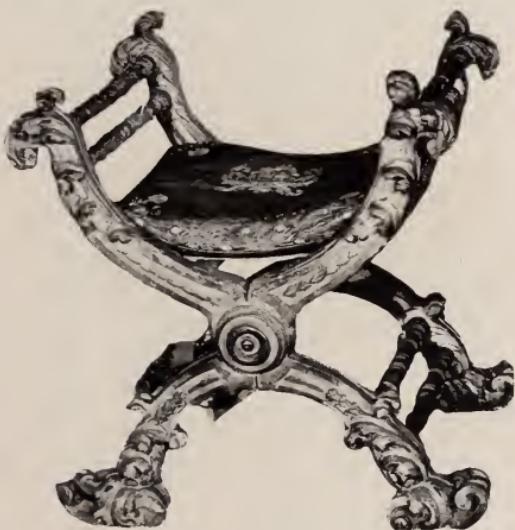


732—FORGED IRON AND BRASS FALDISTORO

*Italian, Sixteenth Century*

105-

Brass stiles, surmounted by globular finials, the brass feet in octagonal pedestal form. Upholstered with Italian red velvet.



733—CARVED WOOD FALDISTORO, GILDED

*Italian, Sixteenth Century*

100.

X-form, the arms and legs in graceful scrolls, and all elaborately carved in acanthus motives. This is lightened by chains of husks. The stretchers above the seat are carved in vase and knob design, and those below are of turned work. Damask cushion embroidered with flowers and an escutcheon.

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734—CARVED WALNUT ARMCHAIR WITH CANE BACK AND SEAT

*Louis XIV*

80.-

Scrolled arms, armposts and legs, carved in acanthus motive; scrolled top rail and skirt carved with acanthi and shell; scrolled underbrace with rosette at crossing. Dark patina.



735—MAHOGANY GALLERIED TILT-TOP CIRCULAR TABLE

*Chippendale, 1750-1775*

350.-

The top surrounded by a balustered railing just within the molded edge. The post grooved and reeded, and resting on a heavy base from which spring the three scrolled and spreading legs, ending in finely carved bird's-claw and ball feet; under the knees a scrolling buttress. The legs are fluted, and carved at the knees with acanthus designs in relief.

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736—CARVED GILT TALL-BACK SIDE CHAIR

*Italian, Seventeenth Century*

50-

The stiles and scrolling top incised in simple motive, the top crested with a shell. The bottom rail deeply carved, and the seat rails carved in high relief, in a roccoco motive. The cabriole legs also deeply carved and in gold relief. Back and seat upholstered in jardinière velvet.



737—PAIR CARVED GILT SIDE CHAIRS

*Louis XIV*

90.—Upholstered in jardinière velvet, the seats and backs rectilinear, except that the backs are pendent at the bottom in reversed arch design. The skirt rails are scrolled on all sides, and carved in relief with rosettes and floral scrolls. Quadrilateral front legs, of highly ornate design, the back legs more simply ornamented, and having a rake. Scrolled under-braces, with volutes, and scrolled pyramidal finial at the crossing.

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738—SET OF CARVED GILT AND JARDINIÈRE VELVET FURNITURE  
*French, Louis XV*

375-

Consisting of a settee and two *bergères*. Scrolled back, arms and legs, all richly carved in relief, with garlands and acanthus motives. Scrolled rails, also copiously adorned with relief carving. All three pieces richly upholstered in Seventeenth Century jardinière velvet.



No. 738—SET OF CARVED GILT AND JARDINIÈRE FURNITURE  
(French, *Louis XV*)

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739—PAIR CARVED GILT SIDE CHAIRS

*French, Third Quarter Eighteenth Century*

80-

In seroled form throughout, back, seat, legs and braces. The baeks gracefully formed of C-serolls, with a cresting, a pierced hand-grip, and a broad splat, the splat pierced in vase form. The surfaces handsomely carved in relief, and grooved. The skirt also richly earved, and rounding into the slender and tapering cabriole legs. Upholstered in jardinière velvet.



740—PAIR CARVED WALNUT SIDE CHAIRS      *English, 1725-1750*  
*520.-* Tall arched back and rectilinear seat; both upholstered in jardinière velvet. Cabriole legs with Dutch feet, and turned stretchers.

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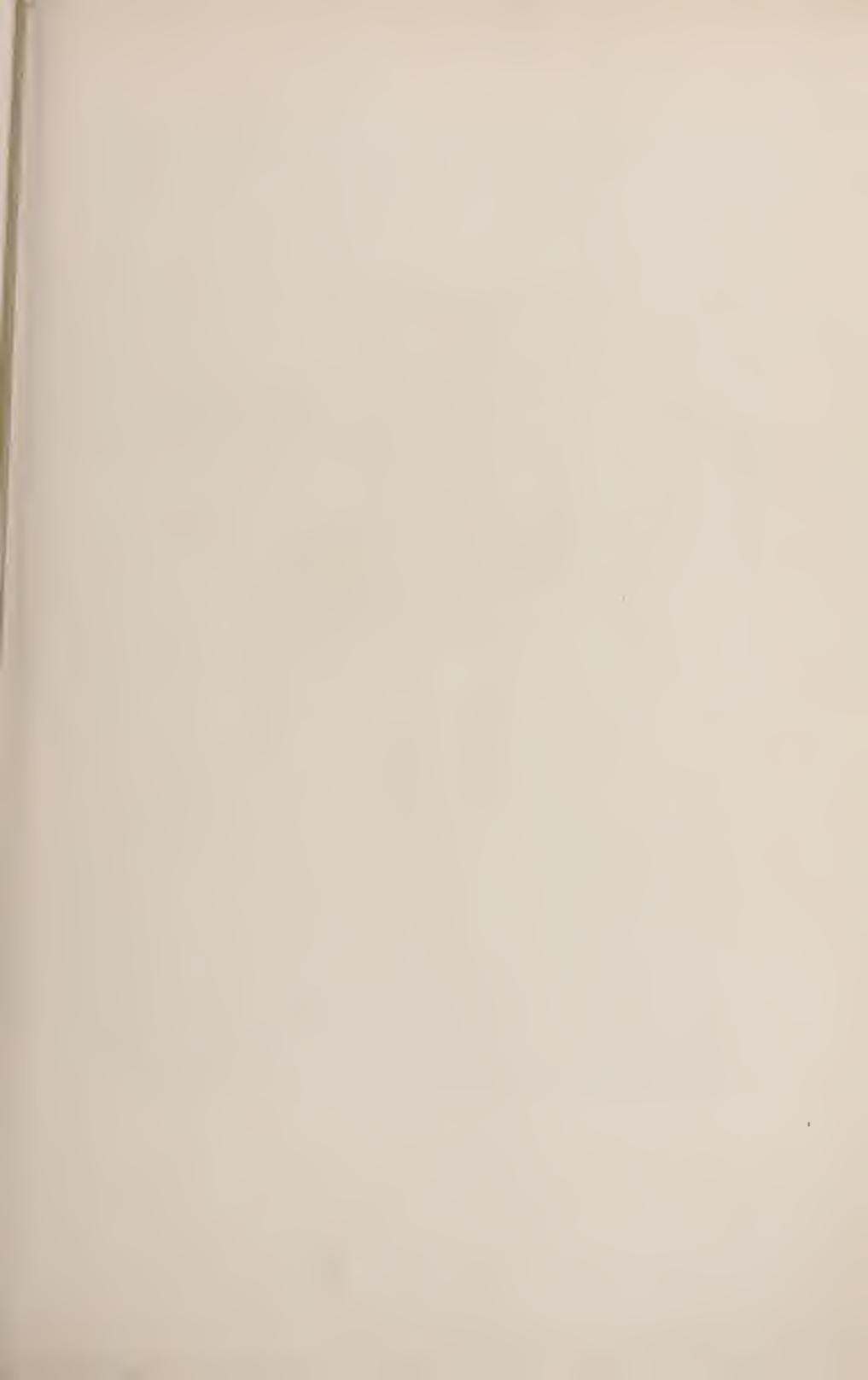


741—SET OF FOUR MAHOGANY SIDE CHAIRS

*English, Second Quarter Eighteenth Century*

640-

Curved and molded stiles rounding into the scrolled top rail and the splat, the rail carved with a loop and pendant and the splat in cyma scrolls with acanthus borders in relief. The splat is pierced in scroll, ring and foil design. Cabriole legs with knees carved in relief and birds'-claw and ball feet.





INTERIOR OF A BEDROOM



742—MAHOGANY WALL MIRROR

*Chippendale, 1750-1770*

475-

Upright oblong, most elaborately carved, the slender round stiles based upon rockery and supporting branching capitals, the upper and lower rails molded in different patterns. Above the top and below the bottom finely carved cyma scrolls and acanthus designs, with blossom corners at the top, and surmounting the whole a carved bird.

*Height, 59 inches.*

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743—MAHOGANY SETTEE

*Chippendale, 1750-1760*

*205/-* An unusual piece in design, of beautifully grained wood, and of very fine workmanship. Upholstered in Sixteenth Century Italian embossed velvet. Broad and solid scrolled arms, with volutes at the armposts and terminating the stiles. The back is carved in the form of five chair-backs of the Dutch style, the top rail rounded and the solid splat outlined in vase form, while cresting the top rail is a large and boldly carved shell, in the concave. Between each two shells the chair-stiles topped by a turned knob finial. Eight cabriole legs with bird's-claw feet and a finely carved scrolled skirt.

*Length, 6 feet 8 inches.*



744—MAHOGANY SETTEE

*English, Second Quarter Eighteenth Century*

725-  
Scrolled stiles and top rail, carved in acanthus motives and with floral pendants, the two broad splats pierced, and carved in similar motives with the pendants hanging from shells. Scrolled arms and armposts. Cabriole legs with carved knees and bird's-claw and ball feet.

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745—MAHOGANY TABLE

*Chippendale, 1750-1775*

*310.-* Oblong top, molded, the corners rounded. Skirt grooved and scrolled, on all four sides, and carved in bold relief with acanthus scrolls spreading from ornamental centres. Slender cabriole legs with similar carvings at the knee, and bird's-claw and ball feet.

*Length, 34 inches.*



746—MAHOGANY TABLE

*Chippendale, 1750-1775*

160- Oblong with rounded corners and high outward-rolling edge carved from the solid. Scrolled skirt with light molding, and cabriole legs with knees carved in acanthus motive and bird's-claw and ball feet.

*Length, 40 inches.*

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747—MAHOGANY KIDNEY-SHAPED CABINET *Chippendale, 1750-1775*

*No. 1*  
Outer edge of top molded with reeds, bound. Three drawers paneled with moldings. Short carved legs and bird's-claw and ball feet. Folding doors which slide in around the corner curves. Ends paneled and lower rail molded, and back carved in correspondence with the front.

748—RARE MAHOGANY BEDROOM CLOCK *Chappendale, 1750-1775*

715-

Similar to the “grandfather’s” hall clocks but of smaller and more delicate proportions, and with fine and interesting carving. In type and in particulars a rarity. Flanking the face and works-case two round pillars on a cornice surmounting the main body and upholding a top-cornice supported by two acroteria. Incised dentil, lattice and leaf moldings. The door panel of the case a Gothic arch. The lower section is paneled with a molding, outside which are corner rosettes in relief, and the base is elaborately carved and rests upon claw feet. London mark on the face.

*Height, 6 feet.*

(Illustrated)



749—WINDSOR DOUBLE-BACK ARMCHAIR  
*English, First Half Eighteenth Century*

315-

Semi-circular arm-rail, on which is imposed a pointed-arch back, the apex supported by a broad splat springing from the seat and inserted in the arm-rail, a splat carved and pierced in Gothic motives. This is flanked by two similarly carved and pierced splats, and supplemented by two more which support the arm-rail. Incurved arm-posts. Shaped seat in shovel design on slender cabriole legs with Dutch feet.

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750—SET OF THREE WINDSOR DOUBLE-BACK ARMCHAIRS

*English, First Half Eighteenth Century*

690<sup>0</sup>

Shaped seat of spreading shovel-form, with slender cabriole legs and Dutch feet, the rear legs with vase turnings, and braced with spindle stretchers. The semi-circular arm-rail with curved spindle arm-posts supported by two short splats, which are in part duplicated by and in greater part are diversified from the three splats which support the arched back, all of which exhibit Gothic ingenuity. The arm-rail and the arch-rail are both slender and graceful, and carved of the rare English yew. Soft and rich patina.



751—JACOBEAN QUADRILATERAL TABLE *English, 1675-1700*

### *English, 1675-1700*

170.- A gate-leg drop-leaf table, of carved oak, standing on two broad legs with extended feet, the outer faces of the legs carved with serpentine molding. The gate-legs, which are of simple form, swing from a broad flat stretcher, and the whole is of crude but substantial construction.

*Length, 33 inches.*

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752—EXTRAORDINARY SET OF SIX TALL-BACKED WINDSOR ARMCHAIRS  
*English, 1725-1750*

180.-

To find six chairs of this type in one lot is a very unusual occurrence, and it should be said that the accumulation of this set was a matter of years. The tall vase-shaped splat inserted in the robust arm-rail supports a gracefully scrolled top-rail ending in volutes, its center carved in relief with a shell on a ground diapered with minute punching. At the side of the splat six through spindles, and six more support the semi-circular arm-rail, the arms of which project beyond the incurved arm-posts and end in small volutes. Shaped and molded seats, and all four legs cabriole, with Dutch feet.



753—REMARKABLY FINE PAIR OF TALL-BACKED WINDSOR ARMCHAIRS  
*English, 1725-1750*

500.-

Vase-shaped splat, flanked by six through spindles, and an additional six short spindles which support the arm rail. Curved spindle arm-posts which loop back to the first upright spindle.Scrolling top-rail and shaped seat, the front of the seat carved with a depending shell. Finely carved and elaborate front legs in cabriole form, with broad knees and bird's-claw and ball feet. The broad knees are outlined with acanthus scrolls in relief, and are carved in relief with upright shells. Turned back-legs with ball feet. Rich nut-brown patina.

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754—JACOBEAN GATE-LEG DROP-LEAF DINING TABLE

*English, 1675-1700*

145.-

Oak, and oval, all the eight legs and six stretchers turned in vase and ring form; short knob feet.

*Diameter, 6 feet 2 inches.*

*(Illustrated)*

755—TALL CARVED AND INLAID WALNUT HALL CLOCK

*Second Quarter Eighteenth Century*

170.-

Arched and scrolling pediment with an ornamental centre of floral motive carved in bold relief, above a frieze following the lines of the pediment and continued on the sides, in flat carving of floral design. Arched door swinging between pillars with bronze capitals and bases. Middle section and base, exhibiting the root-walnut in its beautiful mottling and under a fine patina, show chamfered corners, half-round and channelled moldings; animal-claw and ball feet.

*(Illustrated)*



No. 755—TALL CARVED AND INLAID WALNUT HALL CLOCK  
(Second Quarter Eighteenth Century)

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756—CARVED WOOD PEDESTAL, PAINTED AND GILDED

*Italian, Sixteenth Century*

25-

Expanding in scrolls and volutes from a narrow tripartite and rectangular base. The body carved in four planes, expanding as they recede, and the ornamentation in high relief scrolls, mainly in acanthus motives and pointed with rosettes and small leaves. The face in similar motives, with C and cyma scrolls surrounding an oval cartouche. The relief carvings all gilded and on a rich vermilion ground with the scrolled outlines in black. Supplied with an oblong table-top.

*Height of pedestal, 3 feet 3 inches; length of table, 5 feet 9 inches.*

757—CARVED GILT LECTERN  
*Spanish, Seventeenth  
Century*

30.-

Tripartite standard, carved with cyma scrolls, volutes and gracefully branching acanthus leaves, the branching base supported on broad and heavily scrolled feet. The desk carved with a scrolled parapet and the book-rest surrounded by heavily carved scrolls, leaves and conventional motives. On back of book-rest "I.H.S."



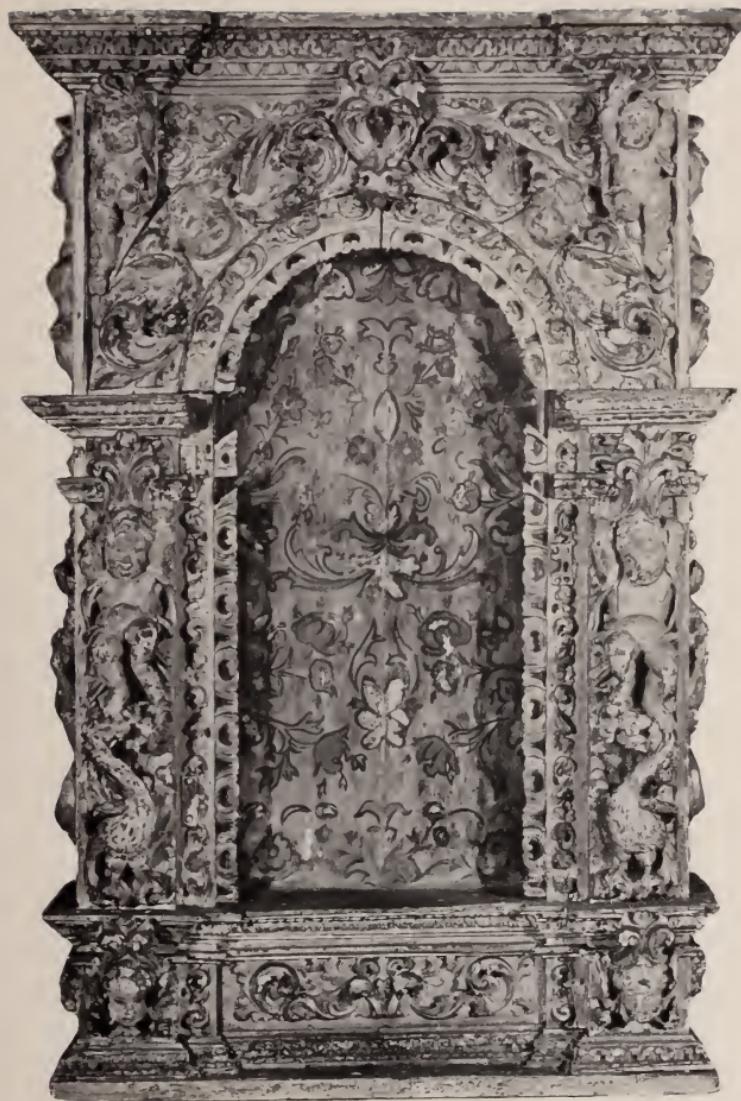
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758—RICHLY EMBELLISHED CARVED WOOD SHRINE PAINTED IN POLY-  
CHROME AND GILDED Spanish, Sixteenth Century

100- CHROME AND GILDED Spanish, Sixteenth Century  
Arched niche with a back ornately painted with floral scrolls in polychrome and touched with gold, with an architectural frame of noble proportions, carved in high relief both in front and on the sides, and the entire mass gilded. The pillared stiles carved with angel caryatids to which doves look up, and the superimposed upper section carved with similar motives. Cornices finely carved with elaborate moldings, and the spandrels carved with floral scrolls in relief. Cherubim boldly carved appear in the arch amid a wealth of acanthus scrolls.

*Height, 4 feet 3 inches; width, 2 feet 10 inches.*

(Illustrated)



No. 758—RICHLY EMBELLISHED CARVED WOOD SHRINE PAINTED IN  
POLYCHROME AND GILDED

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759—CHIPPENDALE CARVED AND GILT WALL MIRROR

*English, 1750-1775*

235-

A remarkably fine example of the Chippendale Chinese work, and very handsome in design. The scrolling bottom rail rests on spreading scroll feet, and the slender stiles are carved in a conventionalized archaic dragon form. These, scrolling aloft, support a freely scrolled and arching top rail, which is crested with scrolling leaves and flowers. A second half-round molding, paralleling this general outline, surrounds the mirror proper. The frame between them is painted, and adorned with gold lacquer, representing latticed scrolls, landscapes and figures, all executed in the Chinese manner.

*Height, 6 feet 2 inches; width, 3 feet 8 inches.*

*(Illustration)*



No. 759—CHIPPENDALE CARVED AND GILT WALL MIRROR  
(*English, 1750-1775*)

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**760—RICHLY UPHOLSTERED SOFA** *Italian, Seventeenth Century*

45-

Entirely upholstered in jardinière velvet, the scrolling back and arms and the long seat. The back and arms further upholstered with superimposed cushions, and the front and sides draped with jardinière fringe.

**761—THREE-FOLD SCREEN** *Spanish, Seventeenth Century*

225-

In vertical panels of ruby velvet embroidered in gold and silver threads with fleur-de-lys corners, and garlands in husk design embracing an ornate cruciform figure.

*Height, 6 feet 7 inches; panel-width, 14 inches.*

**762—PAIR CARVED WOOD TORCHÈRES IN FORGED IRON STANDS**

105-

*Italian, Early Sixteenth Century*

The forged iron stand is of interesting pattern, the four legs resting upon a stellate base with curving sides, and converging about a small ring which supports the post. A second ring, forged and tied, pierces the legs midway. The wooden pole in serpentine carving is painted green and entwined with a garland in relief, gilded. It supports an urn-shaped *bobèche*, painted and gilded.

*Height, 7 feet 6 inches.*

**763—PAIR BRONZE ANDIRONS** *French, Eighteenth Century*

50.-

Formed of generous scrolls in the acanthus-leaf pattern, curving gracefully up to support two seated figures in bronze of darker tones. The figures of bucolic type, one a youth and one a maid.

**764—LARGE POTTERY OIL JAR** *Spanish, Early Eighteenth Century*

80-

Ovoidal, with short, large neck and molded lip, and two broad loop handles. Splash glaze of rich quality in a mottling of malachite green tones, with ferrous brown touches. Equatorial band modeled in relief and incised in a diamond lattice pattern. On the shoulder a rosette in relief.

*Height, 32½ inches.*



765—LARGE POTTERY OIL JAR *Spanish, Early Eighteenth Century*  
*170.*—Ovoidal, with short, large neck and molded lip, and two broad loop handles. Encircled above the foot and around the mid-body by bold moldings, and beneath the upper molding a relief band incised with scrolls. Splash glaze of rich quality, in a mottled dark swamp-green with brownish shadings. On the shoulder a cartouche bearing the incised date under the glaze, 1716.

*Height, 32½ inches.*

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766—MAGNIFICENT CARVED WOOD THRONE, GILDED

*Spanish, Sixteenth Century*

100.-

Low seat on voluted feet, with adoring angels kneeling on the front ones, and another angel, carved in relief, on the heavily scrolled skirt. Tall back of scrolled outline, spreading at the seat and converging toward the top, where it supports a canopy intricately and generously carved. On top of the canopy two angels support a crown, below the canopy hang draperies with tassels, and the main body of the back is a mass of rich carving heavily gilded. Draperies and pendants at either side give way at center to a figure in the posture of blessing, borne upon angels over a vase of fruit. Lower down other angels kneeling on volutes hold up cornucopias. Upholstered in velvet of the period.

*Height, 8 feet 3 inches; width, 3 feet 10 inches.*

767—MAHOGANY FOUR-POST BED WITH TESTER

*Chippendale, 1750-1775*

525.-

Headposts rectilinear and plain, footposts in pentafoil form, the five slender round pillars or foils carved as one column, supporting an acanthus capital and based upon a grooved and reeded bulb below which is a bell-shaped section; the balance of the post rectilinear, with rectilinear foot. Rails edged with spiral moldings. Tester top richly carved and pierced in acanthus scrolls, shell designs and pendants, and hanging from it a Sixteenth Century Italian red velvet valence with gold embroidery. Bolster in Sixteenth Century Italian ruby velvet foliations on a *drap d'or* ground. Silk damask coverlet with escutcheon applied. Box spring and hair mattress.

768—MAHOGANY CABINET

*Chippendale, 1770-1780*

625.-

Upright oblong, with two drawers below; double doors; bracket feet. Chamfered corners deeply grooved, and above the top a latticed balustrade with four acroteria of urn pattern at the corners. The glass doors paneled with delicately molded scrolls.

*(Illustrated)*



No. 768—MAHOGANY CABINET  
(Chippendale, 1770-1780)

*Kindly read the Conditions under which every item is offered and sold.  
They are printed in the forepart of the Catalogue.*

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769—PAIR CARVED WOOD GILDED SEATS OF STATE

*Spanish, Seventeenth Century*

110.-

Tall oblong wall-back, boldly carved in high relief with looped draperies and two cyma scrolled brackets, which support an outstanding canopy aloft carved in relief with acanthus scrolls. The seat bracket is a mass of scrolls deeply carved in the acanthus motive.

*Height, 8 feet 6 inches; width, 2 feet.*

770—MAHOGANY ARMOIRE

*Chippendale, 1750-1775*

125.-

A remarkably fine piece, of solid construction, with details in exquisite workmanship. Two sections: a cupboard with double doors, and a chest of two long drawers and two short ones, on bracket feet. Surmounted by an interrupted pediment embracing a shell and crown. Dentil, fret and scrolled lattice moldings. The doors paneled with furrowed and minutely carved moldings, at the corners cartouches of acanthus design in relief. Flanked by stiles of Ionic columns. Drawers with pierced bronze key-plates and bail handles.

*Height, 7 feet 9 inches; length, 5 feet.*

*(Illustrated)*

771—CARVED WOOD ALTAR TABERNACLE, GILDED

*Italian, Sixteenth Century*

300.-

Round-arched door, revealing a richly carved and gilded interior dominated by a large cross deeply molded. The stiles carved with pendants of fruit and flowers, the face of the wood-work with acanthus scrolls and a cartouche. In the arched top more pendants and cartouches, and an arched niche. The ornamentation here is of similar type, and the top is surmounted by a cresting in openwork. Upholstered in velvet of the period.

*Height, 11 feet 10 inches; width, 5 feet 7 inches.*



No. 770—MAHOGANY ARMOIRE (*Chippendale*, 1750-1775)

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772—MAHOGANY BOOKCASE

*Chippendale, 1760-1770*

1150-

Upright, in two sections, the bookease itself resting on a table. Two glass doors, paneled with slender pillars and cyma scrolls. In base three small drawers, the faees grooved. Interrupted scrolling pediment with broadly channelled molding, the volutes carved with quatrefoil blossoms; between them a shell surmounting an aeanthus carving, and the face of the pediment carved in light relief in floral lattice pattern. Table edge carved with a molding, the skirt with scrolled lattice in light relief and supporting an apron. Slender cabriole legs with carved knees and Dutch radiate feet. On low shelf.

(Illustrated)

773—WROUGHT IRON TWO-LIGHT STANDING CANDLABRUM

*Italian, Sixteenth Century*

70.-

Elaborately wrought in scroll form with leaf designs and spirals, and looped scroll feet, the standard centred by a brass bulb and supporting an ample trefoil top before which swing the two bracketed *bobèches*.

*Height, 94 inches.*

774—CARVED GILT AND POLYCHROME MANTelpiece

*Spanish, Seventeenth Century*

100.-

Cornice supported on scroll brackets, frieze carved with acanthus scrolls in bold relief, centred by an angel head, below which two other angel heads appear. Supported on spiral columns and pilasters, which are carved in spiral form and in bird and grapevine motives, the columns displaying also Bacchic infants. Fitted with a covering of Italian Sixteenth Century cut and uncut velvet, bordered with jardinière velvet.

*Height, 4 feet 10 inches; length, 5 feet 7 inches.*



No. 772—MAHOGANY BOOKCASE  
(Chippendale, 1760-1770)



COMPOSITION, PRESSWORK  
AND BINDING BY



